

BACONIANA.

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A RETROSPECTIVE REVIEW.

MARCH, 1894.

TEN years have passed since the Bacon Society was established, and a journal started in connection with it. Let us, as Bacon would say, "Tell our cardes and tell what we have wonne."

Ten years ago we were a mere handful of fellow workers; we had no encouragement from without, indeed, every possible obstacle and discouragement was thrown in our way. There were not perhaps a score of people who knew of our existence or who would have cared to attend our meetings.

At that time we were engaged in trying to solve a question hinted by a writer in *Chambers' Magazine* in 1852,* and published almost simultaneously by Miss Delia Bacon in America† and by Mr. William Henry Smith‡ (in England) concerning the authorship of the Shakespeare Plays and Poems. The opinions of these writers created much stir at the time, and the important work of Miss Bacon on the philosophy of her great namesake, opened men's eyes to the interest of the proposition, and to the issues at stake.

But the stir was confined to a small circle. The so-called

* Mr. Wyman, in his Biography, claims the first publication for Col. Hart in his "Ancient Lethe" in the *Romance of Yachting* (pp. 207—243). Pub. New York: Harper Bros., 1848.

† In *Putnam's Monthly*, Jan., 1856. Reviewed shortly after in the *Athenæum*.

‡ "Was Lord Bacon the Author of the Shakespeare Plays?" A letter to Lord Ellesmere printed for private circulation. London, Sept., 1856. Reproduced in *Littell's Living Age*, Nov., 1856.

Shakesperians did their utmost to ridicule and suppress the theories started; study of the subject had not then been very deep, so that objections raised by Shakesperians could not always be met. Interest therefore subsided, and the matter for a while passed out of sight—almost out of remembrance—or if, perchance, new students turned their attention to the question, it was often in total ignorance that others had previously traversed the same ground.

Mrs. Henry Pott had been for ten years annotating and comparing passages in the acknowledged works of Bacon with the Shakespeare Plays, when there fell into her hands the number of *Fraser's Magazine* for July, 1874. Here an excellent article summed up briefly all that had been said or written on this controversy, showing how much had already been done, and that wise and thoughtful men such as Lord Palmerston were believers in the Baconian theory first declared by Mr. W. H. Smith.* All previous notes were now reduced into alphabetical form, with a view to the gradual construction of a dictionary on Harmony between the works—scientific, literary, and professional—acknowledged as Bacon's, and the Plays and Poems called *Shakespeare*.

Beginning with horticulture, for instance, it was endeavoured to extract from Bacon the name of every tree, shrub, plant, flower, fruit, root, &c., and to compare the scientific observations or dry notes of the philosopher with allusions to the same objects by the poet. It was found that such comparisons fitted like hand and glove—the mind and knowledge displayed were identical.

Pursuing the same system with regard to the animal world, every mammal, bird, fish, reptile, insect, was hunted out, and made to show on the one side of the page “aphorisms drawn,” as Bacon said, “from the centre of the sciences”; on the opposite side, these scientific facts distilled into poetry. And so on and on through the doctrines of the human body and of the soul, through the sciences of medicine and surgery, with lists of diseases and distemperatures, lists of poisons, drugs, foods, drinks, and of all matters connected with the mind and superstitions of man, imagination, witchcraft, spirits,

* In 1857 Mr. Smith wrote “An Inquiry touching Players, Playhouses, and Playwriters,” &c., to which is appended an abstract of a MS. respecting Tobie Matthew. London: T. Russell Smith, 1857.

and so forth. The great globe itself, with everything relating to its surface or its mineralogy, geography, the names of mountains, rivers, countries, towns ancient and modern, even the topography and names of streets and buildings alluded to, had to be registered; mines and manufactures, personal ornaments, gems, and precious stones, domestic appliances, furniture, &c., implements of peace and war, navigation, and the history of the winds, meteorology and astronomy, ancient and modern history or allusions to fiction in classical or modern works, music, the theatre, and all kinds of sports, pastimes, and exercises, had also to be included, together with law and of statesmanship, and last and greatest, divinity and the study of the Bible.

Meanwhile another dictionary was found necessary, and was growing up. It is philological, and aims at identifying and discriminating the much discussed "style" of Francis Bacon. Some articles based upon it have already appeared in *BACONIANA*—May, 1892,* and also in November, 1893. The most important part of this second dictionary seems to be the collection of metaphors, similes (or analogies), symbols, and such like. About 50,000 or 60,000 extracts have been made on these subjects from Bacon and Shakespeare alone, but the quantity is doubled when we add to these a third collection (at present very incomplete) in which the same subjects are handled in other books as yet unclaimed for Francis Bacon but believed to be by him.

These details have been given at some length for the purpose of assuring Baconian friends at a distance that we build upon no insecure foundations, but that the accumulated stores of materials are such as to render certain the ultimate completion of our edifice.

To return, and to "shake hands across the vast" with our energetic cousins in America. In 1866 Judge Holmes published his most valuable and comprehensive work, "The Authorship of Shakespeare." It was several times reprinted, and twenty years later (1886) was enlarged with an index and appendices of great interest. One of these includes a notice of the Northumberland MSS., edited by Mr. Spedding so far back as 1870. Amongst these remarkable pieces is a masque, of which a limited number of copies were printed by Mr. Spedding, under this title:—"A Conference of Pleasure,

* Publisher, Schulte & Co., Chicago.

composed for some festive occasion about the year 1592, by Francis Bacon."

On the cover of the paper book is a list of contents, showing how Francis Bacon used his pen to furnish speeches for others to utter on festal occasions as their own. There are speeches or "orations" for my lords of Leycester, Surrey, Sussex, and others. But most interesting points are that the list contains the titles of the plays, "*Richard II. and Richard III.*," together with a fragment of the "*Isle of Dogs*," attributed to Nashe, and another play, "*Asmund and Cornelia*," of which nothing is known. "*Rich. II. and III.*" have, however, been removed from the paper book, the threads which bound them being cut for the purpose. The amanuensis, or penman of the MS. book, has ten or twelve times scribbled on the outside leaf the name of *Shakespeare*, and has tried to write down the long word from "*Love's Labour Lost*"—*Honorificabilitudinitatibus*; but he stops short at *Honorificabilitudino*. A line is also incorrectly scribbled from "*Lucrece*," and the words "*Anthony comferte consorte*" are discernible.

When men say confidently that not a word of documentary evidence exists in favour of Bacon's authorship of the Shakespeare Plays and Poetry, they err, for the evidence that two of the Plays were included in a list of his writings, and even the scribblings recalling fragments from a third play, and from "*Lucrece*" is documentary evidence, and would be held good in any case where Bacon was *not* concerned.

Squibs and pamphlets came forth from time to time chiefly on the *Shakespeare* side of the controversy, and laughing to scorn the pretensions of the Baconians; but in 1881, Mr. Appleton Morgan's "*Shakespeare Myth*" raised a storm of indignation by its onslaught on the immortal bard. This book goes far to prove it impossible that William Shaxpurre the poacher could have written anything excepting the doggerel lampoons claimed as his. It is also suggested that the Plays are the product of a co-operative society of wits.

In 1883 was published the *Promus*, a collection of upwards of 1,600 of Bacon's MS. notes, to an astonishing extent reproduced in *Shakespeare*. The publication of these notes, collated with quotations from the Plays, gave fresh impetus to the whole subject. Violent and abusive paragraphs were published in the newspapers here, and

in America, and pamphlets on the Bacon-Shakespeare controversy poured forth from both sides.* The issue of some hand-books by the Editor of the *Promus*, brought out the welcome news that the veteran originator of the controversy, Mr. W. H. Smith, was yet alive, and as keen as ever upon the old subject.

The question had hitherto been restricted to the one point, "*Did Francis Bacon write Shakespeare?*" But there are minds to whom it is inconceivable that the answer to that one question should be held to solve all difficulties, or to supply all needful information as to Francis Bacon, his work, aims, and aspirations. Some of us were still dissatisfied, feeling that even though Bacon were proved author of the Plays, yet that this fact brought us no nearer to the key of the mystery about the man himself.

At this juncture a new writer of great learning came to the front. Mr. W. F. C. Wigston published his "*New Study of Shakespeare; An Inquiry into the Connection of the Plays and Poems, with the Origins of the Classical Drama, and with the Platonic Philosophy through the Mysteries.*" The title is sufficient to show that the book is not one to suit the general reader. It aims at the more profound student, and to such it may be heartily commended. There is no doubt that the day is not far off when such studies as have been undertaken by Mr. Wigston will prove most valuable as keys to many things at present held to be incomprehensible or useless.†

In 1888 the long expected "*Great Cryptogram*" came at last. The labour expended upon this work was stupendous. For years after his discovery of the existence of a cipher in the Shakespeare folio of 1623, Mr. Donnelly slaved, often for twelve hours at a stretch, in pursuit of a fixed rule by which the cipher could be reached. Sure that the cipher was a fact, he indulged a hope that he had practically reached it, and that little was needed to complete the method.

* In 1884 Mr. Wyman published a biography of the Bacon-Shakespeare controversy. (P. G. Thomson, Cincinnati) This biography includes 255 books, pamphlets, and newspaper articles, of which 117 are pro-Shakespeare, 63 pro-Bacon, and 65 uncertain.

† Other important works followed by the same author—"Bacon, Shakespeare, and the Rosicrucians," "*Hermes Stella*," "*Francis Bacon, Poet, Prophet, Philosopher*," and "*The Columbus of Literature; or, Bacon's World of Sciences.*"

Hence, being urged beyond endurance to bring out the book, and fully persuaded that he would receive help as he would have helped others, Mr. Donnelly was induced prematurely to publish. Unhappily, far from offering help to sift truth from error, and to forward a discovery which if true is a very great one, the public voice combined to belittle Mr. Donnelly's efforts, to laugh him down, or to prove him wrong. The result was, for a time, to injure him and the Baconian cause in one.

Many Baconians discredit the cipher, but we find few who have made any real efforts to investigate its errors or its truths, and that its *existence* is a fact the following circumstances seem to show. An able and accurate expert (Mr. James Cary) took up the subject, and has worked at it with an assiduity and ingenuity only to be equalled by Mr. Donnelly's. Mr. Cary begun on Mr. Donnelly's system, but soon added to it a study of the typographical peculiarities which to a cryptographer clearly suggest purpose and design. He also satisfied himself that the cipher is by no means strictly mathematical, but depends largely upon *analogies*, tricks and devices, to which the eye and the mind of the decipherer quickly become accustomed, but which with a novice escape notice.

To assure Baconian friends of the practical nature of this cipher, it should be stated that facts hitherto unknown have been revealed by its means. For instance, Mr. Cary wrote to say that in a sentence which he had deciphered, a book was announced as to be published in 1662. The book, a conclusion to one of Bacon's fragmentary works, was to contain certain cipher clues of which Mr. Cary could find but a portion. The book was sought, but at first in vain. *It was said never to have existed.* Nevertheless, Mr. Cary persisted, and in the end the book was found in the British Museum.

Another cryptographer, Mr. Gould, writes from Montreal to Mrs. Henry Pott:—"I beg to inform you that *I have been working upon the cipher*, and with no little success. I have worked in eight different plays, making in all upwards of sixty columns. I have been so fortunate as to discover a simple and easy method of obtaining the root-numbers, so that I can readily find as many as fifteen to twenty for each play; and in addition to this, I have got hold of two *universal* numbers, which apply to every play and to every column of

every play in so far as I have tested them. I find that the cipher thus runs through the entire volume, and uses two-thirds or three-fourths the words of every column. I have made a special study of the play of *The Merchant of Venice*, and find that the hypothesis first propounded by yourself that Bacon's own experience with 'a hard Jew' money-lender lies at the basis of the plot, is amply borne out—even to the pound of flesh."

Mysterious communications from abroad have sometimes been received to the effect that it is vain to seek the cipher, since it defies human discovery; but that some day it will be disclosed. To those who sit at the receipt of news from all parts, it appears that not one only, but all of the many kinds of cipher described in the *Advancement of Learning* are used in combination or separately, one cipher sometimes enfolding another in at least one edition of every Baconian work. The cipher upon which Mr. Donnelly is again hard at work, and, as he believes, perfecting, is apparently like Mr. Gould's, the *outer* cipher. But Mr. Cary's system is yet more subtle, and appears to wrap up matters of graver import. Time alone can show.*

Rigid examination of the typography of Baconian or suspected books led to a study of early printing, printing-houses, paper-mills, &c. Difficulties at first unaccountable hedged in these subjects, and the seekers were at length forced to the conclusion that it is the duty of a secret guild to prevent such matters from being publicly understood, or their origin unveiled—in short, that these and kindred subjects are hidden behind the curtain of masonic mystery.

In 1892 Mrs. Henry Pott published the first part of "*Francis Bacon and his Secret Society*," a book which enters upon these forbidden topics, and as one study draws on another, from the paper transition is easy to printing, and decorative book plates. It is found that the title-pages, head-lines, and tail-pieces of the sixteenth and seventeenth centuries are all *hieroglyphic or symbolic*, according to the symbolism of Francis Bacon, that all of them are in his acknowledged

* It is a significant circumstance that in 1623—the year of the publication of the *De Augmentis* (the finished edition of the *Advancement of Learning*)—the year also of the publication of the collected edition of the *Shakespeare* plays—in that same 1623 was published a great anonymous book of ciphers entitled "*Augusti Seleni Cryptographia*," or *The Secret Writings of the August Moon*.

works, and by twos or half-dozens scattered throughout the works, which we shall some day claim for him.

The ascertained fact that Francis Bacon founded the Royal Society is one which it is impossible to overlook. A short paper in *BACONIANA*, May, 1893, published this discovery, which is, however, no news to the dignitaries of that august body. Is it not surprising that little notice has been taken of so remarkable a fact, leading as it does to much definite knowledge?

We see that the Royal Society also has its secrets. It does not plainly announce Francis Bacon as its founder; it objects to the perusal of some of its catalogues; it professes to be curiously ill-informed on matters closely connected with itself. Mathematical papers by Francis Bacon, known to have been in the Royal Society, are said to be there no longer, neither can it be explained whither they have been spirited away.

Some of our number explain such things in one word—*Freemasonry*. The guardians of books, papers, and matters Baconian are bound, they believe, to withhold them from all excepting Freemasons, or those furnished with the proper "Open Sesame." Such guardians are to be honoured, not blamed. They simply do their duty. It is, however, as we are free to think, high time that such hindrances and mysteries should be abolished, and we have grounds for hope that the end is not far off.

In May, 1893, an entry was made into the curious but easy subject of "Disguised Portraits," part of another method by which the Secret Society handed down the name and fame of their great founder. We are glad to learn that the subject is being taken up in several quarters. It is one most suitable for popular lectures, especially if the portraits be exhibited by the aid of a good magic lantern. The identity of the head of the so-called "Duke of Devonshire's Bust of Shakespeare" at the Garrick Club, and the fine head in profile on one of the medals of Bacon, is such as to be patent to the dullest observer.

Here is another strange thing, that six or eight medals should have been cast in honour of Francis Bacon, and not one of them alluded to in any life or record of him. Medals by we know not whom, cast we know not why, where, or when. Of course the history of these

medals must be perfectly well known to a not very narrow circle; but that any mystery should exist, that they should not be mentioned in every good "life" of Bacon, evidences yet again the workings of a secret society of Baconian origin.

In November, 1893, another branch of inquiry was brought forward, which seems destined to lead into new and unexplored regions. "*Inquirer*" draws attention to the Rosicrucian character of many tombs and epitaphs which mark the graves of supposed authors of the time of Bacon. Much more will grow from these seeds and weak beginnings, but further communications have hitherto, from lack of space, been withheld.

To sum up briefly, it must have been observed that of late the views of Baconian writers have greatly widened, deepened, and risen. Ten years ago we looked no farther than *Shakespeare*. To proclaim Francis Bacon as the true author of the Shakespeare plays was, with most of us, the highest aim. There were some, too, who would have been glad to find some plausible reason why his authorship should have been kept secret?

Times have changed, and ideas have advanced hand in hand with knowledge. A section of our number, the "Renaissance Baconians," now regard Francis Bacon less as the writer of any one volume, precious and wondrous though it be, stuffed with secrets, though they believe it to be; but they regard their great master as *par excellence* the rival of the sixteenth and seventeenth centuries, the reformer of education and of methods of learning, the inventor of the modern drama as a means of education, the founder of the Royal Society and of all in science or literature which has sprung from it, the centre (in England at least) of the great movement for a true *re-formation* of the universal Church, known as the "Counter-Reformation."

To the accomplishment of this great work, Francis Bacon (so say these amongst us) was aided, and relieved from mechanical labour by his admirably organized brotherhood, later known as the Freemasons, and of whom the higher ranks still hold and guard the Baconian mysteries.

Other Baconians, however, hold to the Bacon-Shakespeare controversy as the beginning and end of the whole matter. So again we can only repeat that "*time that great arbitrator must decide.*"

The editors of *BACONIANA* hope by degrees to bring out a complete set of papers on every branch of Bacon's learning—on all matters scientific, literary, professional, ethical or philosophical. The comparison of the classical learning has also been commenced, and will be carried forward by competent hands. The present paper on this subject is "Tacitus"; but somewhat similar contributions on Horace, Virgil, Ovid and other ancient writers are being compiled, and will show the depth and extent of the classical knowledge displayed in the Shakespeare Plays.

CONSTANCE M. POTT.

Constant inquiries are received from friends who cannot devote much time or labour to the cause, as to any means whereby they could be useful or indirectly helpful. We therefore venture to point out various means by which help can be given and expense saved to our not wealthy Society.

No need to mention that money is always wanted, and subscriptions to the publishing fund most welcome. It is the hope of the Editing Committee some day to reprint old books bearing upon Baconian subjects especially, in the same way that half a century ago the old *Shakespeare* Society published the valuable reprints which were then as little known as the occult Baconian literature is at the present time. Our funds, however, do not at present admit of this desirable expenditure.

But apart from the ever-needed money, there are other needs, and means by which help may be afforded—namely, by making known, each in his own circle, the work of the Society and its one organ *BACONIANA*—and by lending houses for assemblies.

It is the unanimous opinion of our members that meetings in private houses are incomparably more genial and pleasant than any formal assemblage in a public room. As long as possible, therefore, we will confine ourselves to the present system, and it will be deemed very kind of friends possessed of large reception rooms, if they will occasionally allow us to meet there.

Since it has always been our manner to work quietly and without advertisement, we also ask those who have at heart the interests of this Society to aid the labours of the Editing Committee by distributing amongst suitable members of their own acquaintance the prospectuses

and notices which are from time to time circulated in the Society – sending to headquarters the names and addresses of any who wish to be included in our lists.

NOTICE.

WE are requested to announce that a series of Essays of importance to our subject are about to be published by Dr. Georg Cantor, Professor of the University of Halle ad Saale. They will be entitled

“LITERARY CONFESSIONS,”

and are to be translated into English as soon as possible.

They will be printed and published at the “*Waisenhaus*,” Halle ad Saale, and the first Essay will be

“OF FRANCIS BACON.”

We trust that this first number will be supported by members of our Society, and by literary men in general, as the publication of subsequent numbers will depend upon its success.

The HON. SECRETARY of the Bacon Society requests that all inquiries may be addressed to him, by letter only, at 25, PARLIAMENT-STREET, WESTMINSTER.

TACITUS AND RICHARD II.

PART II.

TO resume the subject of “Bacon’s use of the Writings of Tacitus,” commenced in your May number, I add first a few more extracts from the 1622 edition, which appear to be reflected in Richard II. and Richard III., adding to these allusions equally obvious.

ACCEPTING WHILST DECLINING.

“Vitellius declared that he would not accept the title of Augustus as yet, nor the name of Cæsar at all, whereas in substance and power he abated nothing thereof.”—*Hist. Bk. II. xx.*

Glos. "Alas ! why should you heap this care on me ?
 I am unfit for care and majesty :
 I do beseech you, take it not amiss :
 I cannot nor I will not yield to you."

Buck. "If you refuse it
 we will entreat no more."

Glos. "Will you enforce me to a world of cares ?
 Call them again—I am not made of stone,
 But penetrable to your kind entreaties."

—*Rich. III.* iii. 7, 94, etc.

"Was the crown offered him thrice ?

Ay marry, was't ; and he put it by thrice, each gentler than the other."—*Julius Cæsar* i. 2, 212—240.

ACTIONS HOTLY ENTERED FADE—SHRINK.

"As all actions entered into upon heat without consideration are strongest in the beginning, and afterwards fade and decay, so here the Senatours began by little and little to shrink."—*Hist.* iii. 11.

"Under our tents I'll play the eaves-dropper
 To hear if any man do shrink from me."

—*Rich. III.* v. 3.

"It is too late : I cannot send them now,
 This expedition was by York and Talbot
 Too rashly plotted ; . . .
 . . . The over-daring Talbot
 Hath sullied all his gloss of former honour
 By this unheedful, desperate, wild adventurer," etc.

—1 *Hen. VI.* iv. 4 ; and *Ib.* i. 3, 19—24.

(Compare next extract *Hist.* ii. 87.)

"There is no hope that ever I will stay
 If the first hour I shrink and run away."

—1 *Hen. VI.* iv. 5.

"Rash, inconsiderate, fiery voluntaries
 With ladies' faces and fierce dragons' spleens : . . .
 . . . Make a hazard of new fortunes . . .
 To do offence and scath in Christendom."—*John* ii. 1.

"What to ourselves in passion we propose,
 The passion ending doth the purpose lose ;
 The violence of either grief or joy
 Their own enactures with themselves destroy."

—*Ham.* iii. 2, 189—218.

ACTIONS WEIGHED AS TO THEIR PROFIT AND RESULTS TO THE COMMONWEALTH.

"All men which are to enter into great and important actions ought to weigh with themselves, whether that which be undertaken be profitable to the Commonwealth, honourable for themselves, and easy to be effected, or at least, not greatly difficult : withal the party that persuadeth into it is to be considered whether besides bare words and advice, he adjoin his own peril thereto, yea or no : and if fortune do favour the attempt, to whom the principal honour accrueth."—*Hist.* ii. 87.

" . . . Grievous crimes
Against the state and profit of this land."
—*Rich.* II. iv. 2; and see of *weighing* matters,
Ib. iii. 4, 84—90.

"Join we together for the public good
In what we can, to bridle and suppress
The pride of Suffolk and the Cardinal.
And as we may cherish the Duke Humphrey's deeds
While they do tend the profit of the land,
So God help Warwick, as he loves the land
And common profit to his country."—2 *Hen.* VI. i. 1.

" . . . Things done well
And with a care, exempt themselves from fear ;
Things done without example, in their issue
Are to be feared."—*Hen.* VIII. i. 2.

"I weighed the danger that my realm stood in."—*Ib.* ii. 4.

ADVERSITY—PROSPERITY.

"Prosperity tries the heart with more powerful temptation. We struggle with adversity, but success undermines our principles."—*Hist.* I. 1.

"I suffer for the truth, sir, . . . and therefore welcome the sour cup of prosperity ! Affliction may one day smile again; and till then, sit thee down, sorrow !"—*Love's Labour Lost*, i. 1.

"Sweet are the uses of adversity," etc.
—*As You Like It* ii. 1, 12—18.

"The protractive trials of great love
To find persistive constancy in men."
—*Tro. and Cres.* i. 3, 21—54.

"Come, leave your tears: a brief farewell—the beast
 With many heads butts me away. Nay, mother,
 Where is your ancient courage? You were us'd
 To say, extremity was the trier of spirits;
 That common chances common men could bear:
 That, when the sea was calm, all ships alike
 Showed mastership in floating: fortune's blows,
 When most struck home, being gentle wounded, craves
 A noble cunning: you were us'd to load me
 With precept that would make invincible
 The heart that conn'd them."

—*Cor.* iv. 1; and see *Ib.* i. 1, 252—270.

ADVICE, COUNSEL, WHOLESOME BUT UNPALATABLE.

"Vitellius' inwardest friends hindered (the expert centurions) from accesse, the prince's ears being so framed that he accounted all sharp that was wholesome, and liked of nothing but that which was presently pleasant, and afterwards hurtful."—*Hist.* iii. 12.

"O flattering glass! thou dost beguile me
 Like to my followers in prosperity," etc.

—*Rich. II.* iv. 1, 280—310.

Gaunt. "Will the King come that I may breathe my last
 In wholesome counsel to his unstaïd youth?"

York. "Vex not yourself, nor strive not with your breath,
 For all in vain comes counsel to his ear . . ."

Gaunt. "Though Richard my life's counsel would not hear,
 My death's sad tale may yet undeaf his ear."

York. "No, it is stopp'd with other flattering sounds
 As praises to his state," etc.

(See Richard's reception of wholesome advice, *Rich. II.* i. 1.).

"Bosom up my counsel, you'll find it wholesome."

—*Hen. VIII.* i. 1.

"In wholesome wisdom he might not but refuse you."

—*Oth.* iii. 1.

"Sharp physic is the last!"—*Per.* i. 1, 27, 28, 56—72.

"Too flattering sweet to be substantial."

—*Rom. and Jul.* ii. 2.

"To counsel deaf, but not to flattery."—*Tim. of Ath.* i. 2.

AUDIENCE.

"These things, and all else that was done, Vitellius passed over without due examination, as his manner was, with short audience to turne over matters of greatest importance: a man far unmeate to wilde weighty affaires."—*Hist.* ii. 20.

"Odere reges dicta quæ dici Jubert" (Kings hate, when uttered, the words they command to be uttered).—*Promus* 367.

For illustrations of this compare *Rich. II.* i. 3, 148—153, 178—190; *John* iii. 2, 33—68; *Ib.* iv. 2, 203—215, 227—242; *Cymb.* III. i. 3—23, v. 1, i. 16.

"I have seen . . .
When after execution judgment hath
Repented o'er his doom."

CHEERFULNESS FEIGNED—EXPRESSION.

"M. C. Rufus, . . . carrying joy and gratulation in his countenance but heaviness in his heart, knowing that he had been shot at, and matter put it up against him."—*Hist.* ii. 21.

Bushy. "You promised, when you parted with the King,
To lay aside life-harming heaviness,
And entertain a cheerful disposition."

Queen. "To please the King I, did; to please myself, I cannot."
—*Rich. II.* ii. 2.

"His grace looks cheerfully and smooth this morning. . . .
I think there's ne'er a man in Christendom
Can lesser hide his love or hate than he," etc.
—*Rich. III.* iii. 4, 48—57.

"Bid your friends welcome, show a merry cheer."
—*Mer. of Ven.* iii. 3.

"To mask . . . conspiracy
Hide it in smiles and affability. . . ."
—*Oth.* iii. 3.

"Smile and smile and be a villain."—*Ham.* i. 5.

"Good gentlemen, look fresh and merrily,
Let not our look put out our purposes."
—*Jul. Cæsar*, ii. 1.

"Away, and mock the time with fairest show,
False face must hide what false heart doth know."
—*Macb.* i. 7.

Lady M. "Gentle, my lord, sleek o'er your rugged looks;
Be bright and jovial among your guests to-night."

Mac. "So shall I, love; . . . we
Must make our faces vizards to our hearts,
Disguising what they are."—*Ib.* iii. 2.

TO DIE COMMON—OBLIVION, RENOWN.

To die is the common lot of humanity; in the grave the only distinction is between oblivion and renown.—*Hist.* i. 21.

"Her royal stock graft with ignoble plants,
And almost shoulder'd in the swallowing gulf
Of blind forgetfulness and dark oblivion."

—*Rich. III.* iii. 7.

"Honour, . . . the mere word's a slave,
Debauch'd on every tomb, on every grave;
A lying trophy, and as oft is dumb
Where dust and damn'd oblivion is the tomb
Of honour'd bones indeed . . ."—*All's Well* ii. 3.

"Your honour has through Ephesus poured forth
Your charity, and hundreds call themselves
Your creatures, who by you have been restored;
And not your knowledge, your personal pain, but
Your purse, still open, hath built Lord Cerimon
Such strong renown as time shall ne'er decay."

—*Per.* iii. 2.

Queen. "Do not for ever, with thy veiled lids,
Seek for thy noble father in the dust.
Thou know'st 'tis common, all that lives must die,
Passing through nature to eternity."

Ham. "Aye, madam, it is common . . ."

King. "'Tis . . . to reason most absurd, whose common theme
Is death of fathers."—*Ham.* i. 2, 70—110.

"Our hint of woe is common," etc.—*Tem.* ii. 1.

(See of "distinction" in the grave or amongst men, *Tro. and Crcs.* i. 3, 21—54; *Cym.* iv. 4, 243—269.)

COMMON PEOPLE HAVE NO MEDIUM (Superstition of—see
"Portents.").

"Drusus' counsellors, . . . holding it expedient that *sharp remedies ought to be used*: affirming that there was no mean in the common people, and unless they were kept in awe, they would keep

others under. That they might easily be dealt withal whilst they stood in fear, and therefore it was needful by authority . . . whilst yet the superstition (*occasioned by an eclipse of the moon*) held them in astonishment.”—*Annals* i. 7.

Sic. “We hear not of him, neither need we fear him:
His remedies are tame i’ the present peace
 And quietness o’ the people, which before
 Were in wild hurry. Here do we make his friends
 Blush that the world goes well: who rather had,
 Though they themselves did suffer by ’t, behold
 Dissentious numbers pestering street, than see
 Our tradesmen singing in their shops and going
 About their functions merrily. . . .
 This is a happier and more comely time
 Than when these fellows ran about the street
 Crying confusion. . . .
 Oh! you make good work,” etc.

—See the extremes into which the wavering multitude rush—the expulsion of Coriolanus and his violent recall. *Cor.* iii. 3, iv. 1, i. 2; *Ib.* 3, 70, 80; *Ib.* 6, 1, 9, 26, 74 to end; *Ib.* 7, 1, 13, v. 5, 100, 130).

COMMON SORT—WITHOUT A HEAD.

“The soldiers . . . as the common sort without head is headlong, fearful, and sluggish, rashly took up their weapons, and soon laying them down ran away.”—*Hist.* iv. xv.

“Remember who you are to cope withal:
 A sort of vagabonds, rascals, and runaways,
 A scum of Bretagnes and base lackey peasants
 Whom their o’er-cloyed country vomits forth
 To desperate adventures and assured destruction.
 And who would lead them but a paltry fellow, . . .
 A milksop,” . . . etc.—*Rich.* III. v. 3.

“The Commons, like an angry hive of bees
 That want their leader, scatter up and down.”

—2 *Hen.* VI. iii. 2.

“This kingdom is without a head,
 Like goodly buildings left, without a roof,
 Soon fall to ruin.”—*Per.* ii. 4, 35, 37.

COMPANY OF SOLDIERS—COWARDLY.

“The town people . . . being nought else but a cowardly

company whose boldness never went beyond words, he called by the false title of armies and legions.”—*His.* iii. 11.

“If I be not ashamed of my soldiers, I am a soused gurnet. I have misused the king’s press damnably. I have got in exchange for a hundred and fifty soldiers, three hundred and odd pounds. I press me none but good householders, yeomen’s sons . . . such a commodity of warm slaves as had as lief hear the devil as a drum; such as fear the report of a caliver worse than a struck fowl or hurt a wild duck . . . and they have bought out their services: and now my whole charge consists of . . . such as indeed were never soldiers . . . the cankers of a calm world and a long peace . . . there’s not a shirt and a half in all my company . . . and the shirt, to say the truth, stolen from mine host at St. Albans. . . . I never did see such pitiful rascals. . . . food for powder,” etc.—1 *Hen. IV.* iv. 2, and *ib.* v. 1, 27 to end, and v. 2, 100, 129; 2 *Hen. IV.* iii. 2, 80, 280).

“His army is a ragged multitude of hinds and peasants, rude and merciless”—2 *Hen. VI.* iv. 4.

DRUNKENNESS (sit tippling).

“*To sit a tippling* a day and a night is no disgrace to any. There arise many quarrels as it commonly happeneth where drunkards meet, which seldom end with brawling and injurious termes, but oftener with murder and hurt.”—*Description of Germany*, iii.

“ . . . to sit

And keep the turn of *tippling* with a slave:

To reel the streets at noon,” etc.—*Ant. and Cl.* i. 4.

“What an unweighed behaviour hath this *Flemish* drunkard picked.”—*Mer. Wives* iii. 1.

“An excellent song. I learned it in England, where indeed they are most potent in potting: your Dane, your *German*, and your swag-bellied Hollander—drink ho! are nothing to your English,” etc.—*Oth.* ii. 3; and for the “quarrel and offence,” bred by drink, see *Id.*, line 30, 330, 145.

“A soldier . . . dreams of cutting foreign throats . . .
Of healths five fathoms deep,” etc.—*Rom. and Jul.* i. 4.

See "*Cause of Quarrels*"—*Promus*—fol. 110, 1167—numerous references—and the quotation from Bacon's *Essay of Travel* :—

"For quarrels they are with care and discretion to be avoided; they are commonly for mistresses, healths," etc.

PLAINNESS AND CONSTANCY.

"Good faith, independent spirit, constancy in friendship, the prime virtues of the human character."—*Hist.* I. 15.

"Whilst thou livest, dear Kate, take a fellow of plain and uncoined constancy, for he must perforce do the right . . . the sun never changes, but keeps his course truly."—*Hen.* V. v. 2.

(See also of sweet affiance and constancy and other prime virtues. *Ib.* ii. 2, 122, 140).

"O constancy be strong upon my side."—*Ju. Cæs.* ii. 4.

"Cassius be constant."—*Ib.* iii. 1.

"I am as constant as the northern star."—*Ib.* 60—75.

PORTENTS.

"As he was speaking to his soldiers it so fell out so many unlucky birds to fly over his head (a monstrous matter) that the day was overcast, as it were with a black cloud, and another no less ominous and of evil presage, that a bull which was appointed to be sacrificed brake away from the altars . . . and was knocked over far off."

"No natural exhalation in the sky,
No scape of Nature, no distemper'd day,
No common wind, no custom'd event,
But they will pluck away his natural cause
And call them meteors, prodigies, and signs,
Abortives, presages, and tongues of heaven,
Plainly denouncing vengeance upon John."—*John* iii. 4.

(See 1 *Hen.* IV. ii. 3—62, v. 1, 19, 20; 1 *Hen.* VI. iv. 2—15; *Ju. Cæs.* ii. 2, 1, 31, 75, 106; *Ham.* i. 1, 114, 125; *Macb.* ii. 3, 55, 61).

PROMISES.

"Youth flocked to him cheerfully, feeding themselves with the present vain hope of what might happen."—*Ann.* vi. 3, p. 119.

"Many young gentlemen flock to him."—*As Y. L. It.* i. 1.

"Many giddy people flock to him."—3 *Hen.* VI. iv. 8.

"More or less do *flock* to follow him."—2 *Hen. IV.* i. 1.

"Every hour more competitors *flock* to the rebels."—*Rich. III.* iv. 4.

"It highly us concerns . . . to *feed* his humour (with hopes)
. . . He doth me wrong to *feed* me with delays."

—*Tit. And.* iv. 3.

"To *feed* my humour, wish thyself no harm."—*Rich. III.* iv. 1.

"It was young Hotspur's case at Shrewsbury,
. . . who *lived* himself with hope.

Eating the air, on promise of supply,
Flattering himself with project of a power
Much smaller than the smallest of his thoughts,
And so . . . led his powers to death
And, winking, trap'd into destruction."

(2 *Hen. IV.* i. 3, 20, 67; comp. next ext. *Hist.* iv.)

"Mutianus, because Antonius could not be put down, *spent* upon him many *good words* . . . and secretly loaded him with promises, putting him in hope . . . with these words of hope."
—*Hist.* iv.

"Words are but wind." (*Com. Errors* iii. 1—75; comp. 2 *Hen. IV. Epil.*)

"I will *spend* but a word here."—*Oth.* i. 2.

"We would *spend* (an hour) in some words."—*Macb.* ii. 1.

"We *spend* our flatteries."—*Tim. Ath.* i. 2.

"Give me now a little benefit out of these many registered in my behalf."—*Tho. and Cres.* iii. 3.

"He will *spend* his mouth, and promise like Brabblers the hound."
Ib. v.—1.

RUMOUR—HEARSAY.

"Some hold certain facts the most precarious heresays (*vario rumore jactata*), others turn true facts into falsehoods."

". . . Of this matter . . .
That only wounds by hearsay."—*M. Ado.* iii. 1.

"Now I find report a very liar . . .
Why does the world report that Kate doth limp?
O slanderous world!" etc.—*Tam. of Shrew* ii. 1.

"I see report is fabulous and false."—1 *Hen. VI.* ii. 4, of Talbot.

"Upon my tongue perpetual slanders ride,
The which in every language I pronounce
Stuffing the ears of men with false report," etc.
(2 *Hen. IV.*, *Introduction*).

"I would not take this from report."—*Lear* iv. 6.

SPEECH WRESTED.

"Letters were brought from Tiberius in which . . . calling to minde the beginning of friendship betweene him and Colta, and his many good turns and services, requested that words might not be hardly wrested, and that the simplicity of table-talk might not be imputed to him for a crime."—*Ann.* vi. 1.

Glos. ". . . I shall not want false witnesses to condemn me ;
The ancient proverb will be well effected,
A staff is quickly found to beat a dog. . . ."

Buck. "He'll wrest the sense, and hold us here all day."
—2 *Hen. VI.* iii. 1.

"Some about him have too lavishly wrested his meaning."
—2 *Hen. IV.* iv. 2.

"And God forbid, my dear and faithful Lord,
That you should fashion, wrest, or bow your reading,
Or nicely charge your understanding soul."
—*Hen. V.* i. 2.

"I . . . will wrest an alphabet."—*Tit. And.* vii. 2—44.

STEP-DAMES CRUEL.

"Livia's hatred . . . the naturall hatred common to all step-mothers."—*Ann.* i. 1.

"Livia was . . . to the house of the Cæsars, an intolerable step-dame."—*Ann.* i. 3.

"Livia (as is the manner of all step-dames), exasperating Tiberius against Agrippina."—*Ann.* i. 8.

"He would have no new change in his house, if his old wife should return again, who would not with the eie of a stepmother look upon Brittanicus and Octavia."—*Ann.* xii. 1.

"Like step-mothers evil-eyed unto you."—*Cym.* i. 2.

"A father cruel and a step-dame false."—*Ib.* i. 7.

"A father by thy step-dame governed."—*Ib.* ii. 1.

(And see *Mid. N. D.* i. 1, and *Tro. and Cres.* iii. 2).

STOCK.

"Asinius Agrippa, rather of a renowned than ancient stocke, himself not degenerating from them."—*Ann.* iv. 13.

"He was descended of a noble stock, and was a strong, lively old man."—*Ib.* vi. 6.

"Our Brinio, a wilde and foolehardy braine, howbeit of a high and noble stocke."—*Hist.* iv. 6.

"Those whose virtue is in the stock cannot be bad."—*De Aug. Antitheta.*

STORMS OF THE STATE.

"The storms which shock the empire" ("in hoc concussi orbis motu," etc.).—*Hist.* i. 16.

"What shall I say of the great storm of a mighty invasion?"—*Praise of the Queen.*

"Assure yourself of an inward peace, that the storms without do not disturb any of your repairers of state within."—*Gesta Grayorum.*

(And see *Sanguhar's Case; Advice to Villiers, 2nd Version; Speech on a Subsidy; Letter to Buckingham, App., 1623; Hist. Hen. VII.*)

"Hush again this storm of war."—*John* v. 2.

"With patience calm the storm" (in the state).—3 *Hen. VI.* iii. 3.

"Storms . . . of civil enmity."—*Ib.* iv. 6.

SUN OF LIFE RISING—SETTING.

"Tiberius Cæsar upbraided Maces that he turned his back to the west and looked always towards the rising sun."—*Ann.* iv. 6.

"Pompey turned upon (Sylla) and in effect bade him be quiet; for that more men adored the sun rising than the sun setting."—*Essay on Friendship.*

"Adore not (the Prince) as the rising sun, in such a measure as that you put a jealousy into the father who raised you."—*Adv. to Buckingham, 1616.*

"You adore too much the sunrising."—*Notes for Conference, 1623.*

"Ah, Richard! with the eyes of heavy mind

I see thy glory, like a shooting star,

Fall to the earth from the firmament,

Thy sun sets weeping in the lowly west."

(*Rich. II.* 4. See *Ib.* ii. 1, 11, 12, and comp. iv. 1, 260—268.)

"O sun ! thy uprise shall I see no more :
Fortune and Antony part here."—*Ant. and Cl.* iv. 10.

"When the sun sets, the earth doth drizzle dew ;
But for the sun-set of my brother's son."

—*Rom. and Jul.* iii. 5.

"I should fear, those that dance before me now
Would one day stamp upon me ; 't has been done,
Men shut their door against a setting sun."

—*Tim. Ath.* i. 2, and comp. *Sonn.* 7.

"O setting sun !

As in thy red rays thou dost sink to-night,
So in his red blood Cassius' day is set ;
The sun of Rome is set, our day is gone," etc.

—*Jul. Cæs.* v. 4, and *Ib.* v. 3.

VENERATION TO PARENT'S MEMORY.

"I would comment it to the wife and daughter of this great man, to show their veneration of a husband's and father's memory by revolving his actions and words in their breasts, and endeavouring to retain an idea of the form and features of his mind rather than of his person."—*Life of Agricola.*

"O thou, the earthly author of my blood,
Whose youthful spirit, in me regenerate,
Doth with a twofold vigour lift me up, . . .
. . . With thy blessing steel my lance's point
That it may enter Mowbray's waxen coat,
And furbish new the name of John of Gaunt,
Even in the lusty haviour of his son."—*Rich. II.* i. 3.

"I am the last of noble Edward's sons,
Of whom thy father, Prince of Wales, was first ;
In war was never lion rag'd more fierce,
In peace was never gentler lamb more mild,
Than was that young and princely gentleman.
His face thou hast, for even so looked he
Accomplished with the number of thy hours,
But when he frowned it was against the French,
And not against his friends," etc.—*Rich. II.* ii. 1.

(And see dialogue between Bertram and the king, who recalls and commends the character of B.'s father.—*All's Well* i. 2, 19—67.)

"The spirit of my father, which I think is within me, begins to mutiny . . . I have as much of my father in me as you ; albeit, I

confess your coming before me is nearer to his reverence. . . . I am the youngest son of Sir Rowland de Bois ; he was my father, and he is thrice a villain that says such a father begot villains," etc.—*As You Like It* i. 1.

"He was so suffer'd ; so came I a widow ;
And never shall have length of life enough
To rain upon remembrance with mine eyes,
That it may grow and sprout as high as heaven,
For recordation to my noble husband."—2 *Hen. IV.* ii. 3.

(And see of Westmoreland and Mowbray, *Ib.* iv. 1, 110—128).

WORDS, NOT DEEDS.

"But as it falls out in such cases, all gave counsel, but few took part of the peril."—*Hist.* iii. 13.

"Anon, as it happeneth in lost and desperate cases, every man was a commander, and no man a putter in execution."—*Hist.* 131, 13.

"Saieing and doing are two things."—*Promus* 969.

"Du dire au fait, il y a grand fruit."—*Ib.* 1514.

"Fear not, my lord, we will not stand to prate,
Talkers are no good doers ; be assured
We came to use our hands, and not our tongues."

—*Rich. III.* i. 3.

"As high as word, my deed shall match thy deed."

—*All's Well* ii. 1.

"Will you undertake
To show yourself your father's son in deed
More than in word ?"—*Ham.* iv. 7.

(And see i. 3—27 and ii. 1—53.)

"He will spend his mouth and promise . . . but when he performs, the astronomers will foretell it."—*Tro. and Cres.* v. 1.

"Your words and your performances are no kin together."

—*Oth.* iv. 2.

"And ever may your highness yoke together
My doing well with my well saying."

—*Hen. VIII.* iii. 2 ; and see iv. 2, 42, 43.

See *Lucrece*, l. 1345—1351 ; *Two G. of Ver.* ii. 1, 15 ; *Lear* i. 1, 188-9, 240-1 ; *Cor.* i. 1, 57—61 ; *Per.* ii. ; *Gower* 4 ; *Two N. Kinsmen* v. 1, 114 ; *Ed. III.* ii. 1, 306-7.

"SHAKESPEARE AND THE EMBLEM WRITERS."

MR. HENRY GREEN has shewn, in his "Shakespeare and the Emblem Writers" (1870), that Shakespeare was acquainted with the works of the emblem writers of the Middle Ages (Alciat, Paolo Jovio, Symeoni, Whitney, &c.), and profited so much from them as to be able, whenever the occasion demanded, to invent and most fittingly illustrate devices of his own (p. 186). In some cases he proves that Shakespeare actually quoted from the emblem writers at first hand in French and other foreign writers.

Commenting on the references, in Shakespeare, to Prometheus chained on Mount Caucasus, Mr. Green quotes the following examples from the Emblem Writers.

Alciat's Emblem, from the Lyons edition of 1551, or Antwerp, 1581, No. 102, has the motto which reproves men for seeking the knowledge which is beyond them: *Things which are above us are nothing to us*—they are not our concern. The whole fable is a warning. The following is a translation of the Latin verses affixed to the Emblem:—

"On the Caucasian rock Prometheus eternally suspended,
Has his liver torn in pieces by talons of an accursed bird.
And unwilling would he be to have made man; and hating the
potters,
Dooms to destruction the torch lighted from stolen fire.
*Devoured by various cares are the bosoms of the wise,
Who affect to know secrets of heaven and courses of gods.*"

Similarly, as a dissuasive from vain curiosity, Anulus, in his "Picta Poesis" (Lyons, 1555, p. 90), sets up the notice, CVRIOSITAS FVGIENDA ("Curiosity must be shunned"). The stanzas are translated as follows:—

"Forbear to inquire the secrets of God, and what heaven may be.
Nor be wise more than man ought to be wise.
Bound on Caucasian rock this does Prometheus warn,
Scrutator of heaven and thief in the fire of Jove.
His heart the voracious eagle gnaws in ever reviving wound,
Material sufficient this for all his penalties.
As for Prometheus, pain gnaws his heart the bosom within,
So is pain the eagle that consumes the heart."

Shakespeare's references to the fable of Prometheus are as follows:—

"*Titus Andronicus*" (Act ii. Sc. 1, l. 14), where Aaron, speaking of his Queen, Tamora, affirms of himself—

"Whom thou in triumph long
Hast prisoner held, fetter'd in amorous chains,
And faster bound to Aaron's charming eyes
Than is Prometheus tied to Caucasus."

And still more clearly is the application made, "1 *Henry VI.*" (act iv., sc. 3, l. 17), where Sir William Lucy thus urges York:—

"Thou princely leader of our English strength,
Never so needful on the earth of France,
Spur to the rescue of the noble Talbot,
Who now is girdled with a waist of iron
And hemm'd about with grim destruction."

And at York's inability, through "the vile traitor Somerset," to render aid, Lucy laments (l. 47)—

"Thus, while the vulture of sedition
Feeds in the bosom of such great commanders,
Sleeping neglect doth betray to loss
The conquests of our scarce cold conqueror,
That ever living man of memory,
Henry the Fifth."

"It may readily be supposed," says Mr. Green, "that in writing these passages Shakespeare had in memory, or even before him, the delineations which are given of Prometheus; for the vulture feeding on the heart belongs to them all, and the allusion is exactly one of those which arises from a casual glance at a scene or picture without dwelling on details."

Such being the case, it is interesting to find that Bacon had studied the same emblems. In his "Wisdom of the Ancients," xxvi., "Prometheus; or the State of Man," he discusses the hidden meaning of the fable. The crime for which Prometheus underwent that punishment of the tearing of his entrails, "appears to be no other than that into which men not infrequently fall when puffed up with arts and much knowledge, of trying to bring the divine wisdom itself under the dominion of sense and reason: from which attempt inevitably follows laceration of the mind and vexation without end or rest."

Compare the verses quoted above from Anulus:—

"Forbear to inquire the secrets of God, and what heaven may be,
Nor be more wise than man ought to be wise."

And, indeed, the whole sentiment—the warning—contained in both the emblems referred to by Mr. Green are ideas and images which he considers Shakespeare had before his mind's eye.

The same moral is taught in the play of "*Pericles*." Pericles, Prince of Tyre, has penetrated the secret of King Antiochus, and thereupon his bosom is filled with fears, doubts, cares:—

"Drew sleep out of mine eyes, blood from my cheeks,
Musings into my mind, with thousand doubts
How I might stop this tempest ere it came:"—*Per.* I. ii. 96.

which was the cause of his long and arduous wanderings, his toils and sufferings.

"*Pericles*" shows more fully than any other of Shakespeare's plays an intimate knowledge of emblem literature.

The "device" and "the word" of the fifth knight:—

"An hand environed with clouds,
Holding out gold that's by the touchstone tried,
The motto thus, *Sic spectanda fides*."
(Act ii., Sc. 2, lines 36—38.)

"So is fidelity to be proved," occur most exactly in Paradin's "*DEVISES HEROIQUES*," edition 1562, leaf 100, *reverse*.

The device and motto of the sixth, the stranger knight, were:—

"A wither'd branch, that's only green at top,
The motto, *In hac spe vivo*."

On this the remark is made by Simonides:—

"A pretty moral:
From the dejected state wherein he is,
He hopes by you his fortune yet may flourish."
Per. II. ii. 43.

With these Mr. Green has found nothing identical in any of the various books of emblems which he has examined; and he is disposed to regard it as invented by Shakespeare himself to complete a scene, the greater part of which had been accommodated from other writers.

The antithesis of the emblem and device above quoted, supposed to have been invented by Shakespeare, is to be found in Bacon's "*De Spe Terrestri*" (Of Earthly Hope), in his "*Meditationes Sacræ*," in which he concludes that earthly hope is a vain thing, and that, "therefore all hope is to be employed upon the life to come in heaven;" which seems also to be the esoteric meaning of the sixth knight's emblem.

I am not aware that Bacon anywhere expressly refers to any of the emblem writers, or that he has himself exactly quoted any of their "words" or "moralizations." But he has given us many instances of his fondness for illustrations of his opinions by means of emblems, and of disentangling and explaining the "emblems" or fables of the ancients. Of the former kind, I give one instance, which might be multiplied a thousand-fold. He says: "Let judges also remember, that Solomon's throne was supported by lions on both sides: let them be lions, but yet lions under the throne; being circumspect that they do not check or oppose any points of sovereignty." This is the perfect picture of an emblem; and it would not be difficult to affix to it the appropriate "word." Of the latter sort, the following example may serve. "The poets feign," says Bacon, "that the rest of the gods would have bound Jupiter; which he hearing of, by the counsel of Pallas, sent for Briareus, with his hundred hands, to come in to his aid. An emblem, no doubt, to show how safe it is for monarchs to make sure of the good-will of common people." A fine sample of symbolical imagery.

HENRY S. CALDECOTT.

Johannesburg, 1st May, 1892.



BACON'S PERSONAL HISTORY AND CHARACTER, AS REFLECTED IN SHAKESPEARE.

IN Mrs. Pott's "Thirty-two Reasons for the Baconian Theory" (a small but very weighty pamphlet) she points out "many particulars in the circumstances under which the plays are known to have been produced or acted . . . which coincide with facts in the life of Bacon." Thus in the earliest historic plays we find reflections of Bacon's travels in France, and we can connect the many allusions to St. Albans and its vicinity with Bacon's residence at Gorhambury. The "hard Jew" who dunned and arrested him is immortalized in Shylock. The *Tempest* reminds us of the ship which sailed to Virginia and was wrecked on the Bermudas. In *Henry VIII.* the fall of Wolsey is a reminiscence of his own fall; and the lament of the dying cardinal is echoed, with however a vital difference, in one of Bacon's own letters. His precocious boyhood, his residence at the University, his travels, his relations with the Queen, his fondness for the study of medicine, are all shadowed in different portions of the plays and poems. Dr. Thomson also, in his subtle and ingenious book on the "Renaissance Drama," indicates a great number of these side-lights on Shakespeare. For instance, he argues with much force that the principal characters in the *Twelfth Night* correspond with persons well known in the court of Elizabeth. Thus—

Sir Philip Sidney	appears as	Count Orsino.
Earl of Essex	„	Sebastian
Sir Francis Knollys	„	Sir Toby Belch.
Earl of Leicester	„	Sir A. Aguecheek.
Sir Walter Raleigh	„	Malvolio.
Sir Fulke Greville	„	Fabian.
Dick Tarleton	„	Feste, the clown.
Queen Elizabeth	„	Olivia.
Penelope Devereux	„	Viola.
Lettice Knollys	„	Maria.

There are doubtless many others which future students will sooner or later discover. Some of those which I shall now produce have been noticed by others; but many are, so far as I know, new.

One very curious habit of Bacon's seems to have been to *strike himself on the breast* when he wished to put emphasis or solemnity into his utterance. In a speech in Parliament in 1601, referring to the Queen's prerogative "to set at liberty things restrained by statute-law, or otherwise," he is reported to have said, "For the first she may grant *non-obstantes* contrary to the penal laws, which truly in my conscience (*and so struck himself on the breast*) are as hateful to the subject as monopolies" (*Life* III. 27).

Brutus is represented as using a similar gesture when he roused the Romans to revenge the death of Lucretia.

"This said, he struck his hand upon his breast,
And kiss'd the fatal knife, to end his vow."

Lucrece, 1842.

In the *Return from Parnassus*, which is certainly one of the Shakespearean group, *Studioso*, describing the conditions of his hired service, says that one of his obligations was: "That I shoulde worke all harvest time. And upon this pointe the old churle gave a signe with a 'hemmm!' to the whole householde of silence, and began a solem, sencless oration againste Idlenes, noddinge his head, knockinge his hande on his fatt breste" (p. 46). And in another passage *Amoretto* laments that he "cannot walke the streete for these needy fellows, and that after there is a statute come out against begging." And then follows the stage direction, "*He strikes his brest.*" (p. 134).

There are many passages in Shakespeare which carry the sombre colouring which darkened his life after his fall. I have referred to this in the portrait of Cardinal Wolsey in *Henry VIII*. It is the pervading quality of the play of *Timon*, one of those plays never heard of till its publication in 1623. The sudden reverse of fortune from the greatest magnificence and opulence to the most sordid destitution, is exactly what Bacon experienced; for after his fall his condition of penury was like that of a suppliant for alms—"date obolum *Belisario*," he writes, "I that have borne a bag can bear a wallet." The lavish generosity of *Timon*, and his almost inexcusable carelessness about money in the time of his prosperity, reflects a weakness, almost amounting to a fault, strikingly characteristic of Bacon.

Bacon's lament over his fall, and the sense of danger which always

accompanies greatness (a sentiment frequently expressed at different periods of his life) is abundantly reflected in Shakespeare. In 1612, when the essay *Of Great Place* was published, Bacon wrote, "The rising unto place is laborious, and by pains men come to greater pains; and it is sometimes base, and by indignities men come to dignities. The standing is slippery, and the regress is either a downfall or at least an eclipse, which is a melancholy thing." In 1603 Bacon described the appointment of Essex to the command of the army in Ireland as "*locus lubricus*" (see the *Essex Apology*)—the word is used by Tacitus, Cicero, and other Latin authors in this sense,—and this insecure or "slippery" standing, with the subsequent "downfall or eclipse," is often noticed in Shakespeare.

"A sceptre snatch'd with an unruly hand
Must be as boisterously maintain'd as gain'd;
And he that stands upon a slippery place
Makes nice of no vile hold to stay him up."—*John* III. iv. 135.
They that stand high have many blasts to shake them,
And, if they fall, they dash themselves to pieces."—
Rich. III. I. iii. 259.

"O world, thy slippery turns!"—*Cor.* IV. iv. 12.

"What! am I poor of late?
'Tis certain, greatness, once fall'n out with fortune,
Must fall out with men too: what the declined is
He shall as soon read in the eyes of others
As feel in his own fall; for men, like butterflies,
Show not their mealy wings but to the summer;
And not a man, for being simply man,
Hath any honour, but honour for those honours
That are without him, as place, riches, favour,
Prizes of accident as oft as merit:
Which, when they fall, as being slippery standers,
The love that lean'd on them as slippery too,
Do one pluck down another, and together
Die in the fall."—*Tro. Cres.* III. iii. 74.

"Farewell, my lord; I as your lover speak.
The fool slides o'er the ice that you should break.—*ib.* 214.

The art o' the court
As hard to leave as keep, whose top to climb
Is certain falling, or so slippery that
The fear's as bad as falling . . . which dies i' the search,
And hath as oft a slanderous epitaph

As record of fair act; nay, many times
Doth ill deserve by doing well; what's worse
Must court'sy at the censure. O boys, *this story*
The world may read in me."—*Cymb.* III. iii. 46.

"When Fortune, in her shift and change of mood,
Spurns down her late beloved, all his dependants,
Which labour'd after him to the mountain's top
Even on their knees and hands, let him slip down,
Not one accompanying his declining foot."—*Timon* I. i. 84.

And the figure of an eclipse is one of Shakespeare's most usual metaphors for loss of reputation or position. Here is a small collection of such metaphors.

"No more be grieved at that which thou hast done;
Roses have thorns and silver fountains mud;
Clouds and eclipses stain both moon and sun,
And loathesome canker lives in sweetest bud."—*Son.* 35.

"Nativity, once in the main of light,
Crawls to maturity, wherewith being crown'd,
Crooked eclipses 'gainst his glory fight,
And Time that gave doth now his gift confound."—*Son.* 60.

"Alack! our terrene moon is now eclipsed."—
Ant. Cl. III. xiii. 153.

"The mortal moon hath her eclipse endured."—*Son.* 107.

Bacon's self-vindication is apparently secreted in many passages in Shakespeare. In a letter to Buckingham, written in the Tower, May 31, 1621, Bacon writes: "When I am dead, he is gone that was always in one tenor, a true and perfect servant to his master, and one that was never author of any immoderate, no, nor unsafe, no (I will say it), nor unfortunate counsel, and one that no temptation could ever make other than a trusty, and honest, and thrice loving friend to your lordship." This is not unlike Ariel's self-commendation to Prospero.

"Remember, I have done thee worthy service,
Told thee no lies, made thee no mistakings,
Without or grudge or grumbling."—*Tempest* I. ii. 247.

One of the most striking of these vindictory passages is that spoken by Lord Say in 2 *Hen.* 6. And it should be noted that these lines did not exist in the early draft of this play—the Contention;

they were not given to the world till 1623. Even up to 1619 the play was re-published without these most significant additions. Lord Say is pleading for his life to Jack Cade and his murderous crew,

"Hear me but speak, and bear me where you will.

* * * *

Justice with favour have I always done;
Prayers and tears have moved me, gifts could never.

(Observe, he does not say that he never received gifts, but only that his administration of justice was never perverted or changed by them, that they had not influenced him).

When have I aught exacted at your hands,
But to maintain the king, the realm, and you?
Large gifts have I bestowed on learned clerks,
Because my book preferr'd me to the king,
And seeing ignorance is the curse of God,
Knowledge the wing wherewith we fly to heaven.

* * * *

These cheeks are pale for watching for your good.
Long sitting to determine poor men's causes
Hath made me full of sickness and diseases.

* * * *

Tell me wherein have I offended most?
Have I affected wealth, or honour? Speak.
Are my chests fill'd up with extorted gold?
Is my apparel sumptuous to behold?
Whom have I injured that ye seek my death?"—

2 *Henry* 6, IV. vii. 63.

One of the most significant characteristics recorded of Bacon is his dramatic faculty. Mallet says of him, "In his conversation he would assume the most differing characters and speak the language proper to each with a facility that was perfectly natural, for the dexterity of the habit concealed every appearance of art." Osborn speaks in still more striking terms: "I have heard him entertain a country lord in the proper terms relating to hawks and dogs, and at another time out-cant a London chirurgeon." Now, it is not a little remarkable that a precisely similar gift is attributed to Prince Hal: "I am so good a proficient in one quarter of an hour, that I can drink with any tinker in his own language during my life." (1 *Hen.* 6, II. iv. 19). In

another respect the Prince corresponds to the character of Bacon given by his friends. His eloquence is described as so facile and charming that "the ears of his hearers received more gratification than trouble, and [they were] no less sorry when he did conclude than displeased with any that did interrupt him" (Osborne). Ben Jonson, in slightly different words, says the same thing: "The fear of every man who heard him was lest he should make an end." So the Prince is described:

"When he speaks,
The air, a charter'd libertine, is still,
And the mute wonder lurketh in men's ears,
To steal his sweet and honeyed sentences."—*Henry 5*, I. i. 47.

The poet, whoever he was, in his portraiture of the Prince must have drawn either upon his own observations or on his own experience of the dramatic and rhetoric faculty, and its manifestations in private or public discourse; and even if he was not conscious of self-portraiture, yet if he was naturally an actor or an orator the instance most opportune for his use was himself; and doubtless fragments of self-portraiture must exist in many of the characters which he has so graphically drawn. The passages, however, just quoted are so minutely individual that they were undoubtedly more applicable to Bacon than to any other man then living.

There is another very curious reflection of Bacon's character and methods of action in the poem of Lucrece. Lucretia condemns herself to death for an offence which has been forced upon her, for which she is not morally guilty, yet which, through the stress of circumstances, she has committed. She does not, however, seek to justify, though she does to palliate, her crime. Like Bacon, she renounces all defence, and submits to the judgment of the court which condemns her, which, in her case, is no other than herself. She knew, however, that she was personally innocent, though involved in the "unrecalling crime" of another person. Like Bacon, while pleading guilty, she can interrogate her unstained conscience—

What is the quality of mine offence,
Being constrain'd with dreadful circumstance?
May my pure mind with the foul act dispense,
My low-declined honour to advance?

May any terms acquit me from this chance?
The poisoned fountain clears itself again;
And why not I from this compelled stain?—1702.

Even so Bacon, for, some time after his condemnation, expected to resume his ordinary functions as counsellor to Parliament and adviser to the King being cleared from his "compelled stain."

In Bacon's fall one of the most remarkable features of his case is the way in which he renounced all self-defence and accepted the judgment pronounced against him. "Your lordship," he writes to Buckingham, "spake of purgatory. I am now in it, but my mind is in a calm, for my fortune is not my felicity. I know I have clean hands and a clean heart, and, I hope, a clean house for friends and servants." And yet he will not ask for acquittal on these grounds. He asks the Lords for a fair trial, and for some convenient time "to advise with my counsel, and to make my answer, wherein, nevertheless, my counsel's part will be the least; for I shall not, by the grace of God, trick up an innocency with cavillations, but plainly and ingenuously (as your lordships know my manner is) declare what I know and remember, . . . desiring no privilege of greatness for subterfuge of guiltiness." And to the King he writes: "I shall deal ingenuously with your Majesty, without seeking fig-leaves or subterfuges." Afterwards, to the Lords: "I do understand there hath been hitherto expected from me some justification, and therefore I have chosen one only justification, instead of all other, one of the justifications of Job; for, after the clear submission and confession which I shall now make unto your lordships, I hope I may say and justify with Job in these words: 'I have not hid my sin as did Adam, nor concealed my faults in my bosom.' This is the only justification which I will use. It resteth, therefore, that, without fig-leaves, I do ingenuously confess and acknowledge that, having understood the particulars of the charge, not formally from the House, but enough to inform my conscience and memory, I find matter sufficient and full both to move me to desert the defence and to move your lordships to condemn and censure me." This was surely a most extraordinary course for a man to take who knew that his hands and conscience were clean. One reason may be that he knew his case was not being tried in a court of justice; the verdict and sentence would be put to

the vote and determined by a show of hands, and by the decision of a majority, most of whom were absolutely ignorant of judicial procedure, and incapable of judicial deliberation, but were swayed by the most vivid or recent impressions that party, or passion, or plausible rhetoric might suggest. It might then be politic to abandon anything like a scientific judicial plea, and trust to the leniency which absolute surrender might inspire. However this may be, such was the attitude he assumed. Conscious (as he expressly said) of moral innocence, he yet called for condemnation and censure upon himself. Lucretia acted in precisely the same way; she is speaking, in thought, to her husband:

“For me, I am the mistress of my fate;
And with my trespass never will dispense,
Till life to death acquit my forced offence.

I will not poison thee with my attaint,
Nor fold my fault in cleanly-coin'd excuses;
My sable ground of sin I will not paint,
To hide the truth of this false night's abuses;
My tongue shall utter all; mine eyes, like sluices,
As from a mountain-spring that feeds a dale,
Shall gush pure streams to purge my impure tale.”—1069-78.

Subsequently, when her husband and his companions are present,

“‘Few words,’ quoth she, ‘shall fit the trespass best,
Where no excuse can give the fault amending :
In me more woes than words are now depending.’”—1613.

Lucretia's self-justification is, however, the same as Bacon's:—

“O teach me how to make mine own excuse !
Or at least this refuge let me find;
Though my gross blood be stain'd with this abuse,
Immaculate and spotless is my mind.
That was not forced; that never was inclined
To accessory yieldings, but still pure
Doth in her poison'd closet yet endure.”—1653.

Her friends try to console her and to turn the edge of her self-condemnation.

“‘No, no,’ quoth she, ‘no dame, hereafter living,
By my excuse shall claim excuse's giving.’”—1714.

Bacon finds similar reasons for gladness in the depth of his grief: "The first is [he writes] that hereafter the greatness of a judge or magistrate shall be no sanctuary or protection of guiltiness which, in a few words [a very frequent phrase with Bacon, and in Shakespeare it is equally frequent] is the beginning of a golden world." Both Lucrece and Bacon contract their self-defence into "few words." These lines from Lucrece are very interesting as showing how true to himself Bacon was from the beginning to the end of his life, and that the heroic self-immolation, which he pictured with such graphic and vivid poetic touches in Lucrece, was the temper of his own mind, which he was quite ready to carry into action whenever the time for its application might come.

R. M. T.

OF FRANCIS BACON AND THE DOCTRINE OF MICROCOSMOS.

THERE was, Bacon records, "*an ancient emblem that man was a microcosm, or epitome of the world.*" He does not "share the idle notion of Paracelsus and the alchemists, that there are to be found in a man's body correspondences . . . to all the species (as stars, planets, minerals) which are extant in the universe." This he considers to be a foolish and stupid misapplication of the "*ancient emblem,*"* but he stops not to explain his own method of interpretation. Farther on we gain some insight into his thoughts.

"With regard to the idols of the cave, they arise from each man's peculiar nature both of mind and body, and also from education and custom. . . . For it is a most beautiful emblem, that of Plato's cave, not to enter into the exquisite subtlety of the allegory. . . . Our spirits are included in the caves of our own bodies; so that they must needs be filled with infinite errors and false appearances, if they come forth but seldom and for brief periods from their caves, and do not live continually in the contemplation of nature, as in the open air. And with this emblem of Plato agrees well the saying of

* *De Aug.* iv. 2.

Heraclitus that men seek the sciences *in their own proper worlds, and not in the greater worlds.*"* In the *Sylva Sylvarum* Bacon again ridicules "the vast and bottomless follies with which Paracelsus and some darksome authors of magic" have entertained men regarding the microcosm, or spirit of man. Like Bottom's dream, these follies have no bottom.

The alchemists, men of science, pretended students, or professors of magic, in the sixteenth century held the most ignorant and short-sighted notions as to the ancient symbolism and mystic signification of the microcosmos. We do not, however, find the perverted interpretation of the mediæval pedants reproduced in the works of Bacon or of his friends, and it is worthy of observation that *from the time when Bacon began to write, all allusions to this subject reflect the mind of Bacon, and not the mind of the alchemists or of Paracelsus himself.* In other words, the microcosm, or little world of man, is in all these works interpreted of his mind or spirit, not of his compound substance. Menenius thus interprets it when he says in *Coriolanus* (ii. 1), "I find the ass in compound with the major part of your syllables. . . . If you see this *in the map of my microcosm*, follows it that I am known well enough too? What harm can your bisson conspectuities glean out of *this character*, if I be known well enough too?" He is speaking of the knowledge of *his mind and character*, a knowledge in which he considers that the stupid tribunes are deficient.

The same train of thought peeps out again in the description of poor old Lear, "contending with the fretful elements," whilst in vain he

"Strives in his little world of man to out-scorn
The to and fro conflicting wind and rain."—*Lear* iii. 2.

In *Cymbeline*, Cloten describes Britain as a microcosm, "*a world by itself*," and the two ideas of a world in one kingdom, or in one individual mind, are combined in the following conversation between Hamlet and his friends†:—

* *De Aug.* v. 4.

† The names of the friends, *Guildestern* and *Rosencrantz*, are suggestive, when taken in connection with the names of "*Golden Star*" (Truth) and of the seekers after her "*Rosencrenz*," in the Rosicrucian documents.

Ham. Let me question in particular. What have you, my good friends, deserved at the hands of Fortune, that she sends you to prison hither ?

Guild. Prison, my Lord ?

Ham. Denmark is a prison.

Ros. Then the world's one.

Ham. A goodly one; in which there are many confines, wards, and dungeons, Denmark being one of the worst. . . . To me it is a prison.

Ros. Then your ambition makes it so ; *it is too narrow for your mind.*

Ham. O God ! I could be bounded in a nut-shell, count myself a king of infinite space, were it not that I have bad dreams."

Guild. Which dreams, indeed, are ambition.

The same thought re-appears in the verses beginning,

"My mind to me a kingdom is,"

attributed to Sir Edward Dyer, verses which, if he wrote, Bacon imitated as well as quoted :—

K. Rich. I have been studying how I may compare
This prison where I live unto the world,
And for because the world is populous,
And here is not a creature but myself,
I cannot do it; yet I'll hammer it out.
My brain I'll prove the female to my soul,
My soul the father; and these two beget
A generation of still-breeding thoughts,
And these same thoughts people *this little world*,
In humours like the people of this world,
For no thought is contented.

It is worthy of note that almost wherever in Baconian works the soul is spoken of as a world, it is *a little world*, a microcosm.

"Thus we, *poor little worlds* ! with blood and sweat
In vain attempt to comprehend the Great;
Thus in our gain become we gainful losers,
And what's inclos'd incloses the inclosers."

So in the *Two Noble Kinsmen*, which some Shakesperian commentators have lately had the courage to bind up with the *Shakespeare*

Plays, we read: "I do think they have patience (sufficient) to make any adversity ashamed; *the prison itself* is proud of them; and *they have all the world in their chamber*."*

Arcite exclaims:—

"Whilst Palamon is with me, let me perish
 If I think this is our prison !
 Shall we make worthy uses of this place
 That all men hate so much? . . .
 . . . We are an endless mine to one another,
 We're one another's wife, ever begetting
 New births of love; *we are father, friends, acquaintance,*
We are, in one another, families," &c.
Pal. ". . . I find the court here. . . ."
Emi. "*This garden has a world of pleasures in it.*"

Here again we are taught that *the world* is within us—each is his own world, and outward circumstances affect us only as we ourselves regard them:—

"There's nothing either good or ill,
 But thinking makes it so."

Palamon, at the sight of Emily walking in the garden, reverts from the comforting thoughts with which his friend had inspired him, to his former despair:—

"Never till now was I in prison, Arcite."†

We digress no farther, except to add, for the sake of those who may not have time and patience to follow the print, this idea of the *microcosm* is traceable in all works of Rosicrucian origin; inspired, if not actually penned, by Bacon himself. This is true as well of the Plays and light pieces, as of the serious, philosophical, and sometimes "occult" works written in and after his time: "The Scripture pronounceth . . . most effectually, *that God . . . hath set the world in man's heart,* . . . shewing that the heart of man is a continent of that capacity, *wherein the contents of the whole world . . . may be placed and received.*"‡

Bacon concludes his argument for combining the study of divinity

* T. N. K. ii. 1. † T. N. K. ii. 2.

‡ *Filum Labyrinthi*, comp.: "Thou globe of sinful continents."—2 Hen. IV. i. 4.

with the study of natural knowledge in words which again set forth the idea of the microcosm, with an illusion to the other fundamental belief of the Rosicrucians, that Reason and Speech are *the great gifts of God—the very gifts of the Holy Spirit*. “To conclude, then, let no man presume to check the liberality of God’s gifts, who, as was said, *hath set the world in a man’s heart*. So that whatsoever is not God, but parcel of the world, He hath fitted it to the comprehension of man’s mind, if man will open and dilate the powers of his understanding as he may.”

Amongst the many books which have passed quietly through the world of literature under various names—*pseudonyms* or *nom-de-plumes*, we would rather say—but which in every page and line bring before us the Great Master, his thoughts, his studies, his words, his voice and smile, there are two in which this idea of the microcosm is conspicuously introduced. The following extracts are from the “*Anatomy of Melancholy*,” and it will be observed how the writer combines with the philosophy and well-known theories of Bacon, the imagery and vocabulary of *Shakespeare*. A few foot-notes are appended to aid the reader.

“Man, the most excellent and noble creature of the world, “the principal and mighty work of God,* wonder of nature,† as Zoroaster calls him; *audacis naturæ miraculum*,‡ the marvel of marvels,§ as Plato; the abridgment and epitome of the world, as Pliny; *micro-*

* “What a piece of work is man! How noble in reason! How infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a God! the beauty of the world! the paragon of animals!”—*Ham.* ii. 2. “To see how God in all His creatures works!”—2 *Hen.* VI. ii. 1.

† “Less in your knowledge and your grace, you shew not than *our earth’s wonder*.”—*Com. Er.* iii. 2.

“*Miranda, O wonder!*

How many goodly creatures are there here!

How beauteous mankind is! O brave new world

That has such people in’t!”—*Tempest* v. i.

‡ “The miracle of men.”—2 *Hen.* IV. ii. 3. “Nature’s miracle.”—1 *Hen.* VI. v. 3.

§ “See where my abridgement comes.”—*Ham.* ii. 2. Not as has been explained, “See here my speech is cut short,” but “Here come the players who will present on the stage an abridged view of life and of mankind.”

cosmos, a little world, a model of the world, sovereign lord of the earth, viceroy of the world, sole commander and governor of all the creatures in it;† to whose empire they are subject in particular, and yield obedience; far surpassing the rest, not in body only, but in soul; Imaginis imago, created to God's own image, to that immortal and incorporeal substance, with all the faculties and powers belonging unto it; was at first pure, divine, perfect, happy, created after God in true holiness and righteousness; Deo congruens, free from all manner of infirmities, and put in paradise to know God, to praise and glorify Him, to do His will, Ut diis consimiles parturiat deos (as an old poet saith), to propagate the Church.”‡*

There is no disguise in this last sentence as to the true (though not always the ostensible) aims of the writer. It will be found that wherever the same combination of ideas occurs concerning the works and creatures of God and Nature (light, heat, the sun, water, vegetation, &c.), and of man as a microcosmus, created in the image of God, and intended by God to reflect His Nature—there also it will surely be found that the writer was of Bacon's school (a Rosicrucian), and that his highest aspiration was “to know God, to praise Him, to do His will, and to propagate the Church.” These are the opening words of a Rosicrucian Manifesto, published in Cassel in 1614, though it seem to have existed in manuscript as early as 1610.§

“Seeing the only wise and merciful God in these latter days hath

Volumnia presents her little son to Coriolanus with these words:—

“This is a poor epitome of yours,
Which, by the interpretation of full time,
May show like all yourself.”—*Cor.* v. 3.

* “I am laying the foundation for a holy temple, after the model of the world. That model I follow.”—*Nov. Org.* i. cxx. “I am building in the human understanding a true model of the world, such as it is in fact, not such as a man's reason would have it to be. . . . But I say that those foolish and apish images of worlds which men have created in philosophical systems, must be utterly scattered to the winds.”—*Ib.* xxiv. “Princes are a model which heaven makes like to itself.”—*Pericles* ii. 2. “O England! model to thy inward greatness,” &c.—*Hen.* V. 2 cho.).

† “Great deputy, the welkin's viceregent, and sole dominator of Navarre my soul's earth's God, and body's fostering patron.”—*L.C.C.* i. 2 letter.

‡ *Anatomy of Melancholy*, i. 173. Nimmo, London, 1886.

§ See Waite's “*Real History*,” p. 64.

poured out so richly His mercy and goodness to mankind, whereby we do attain more and more to *the perfect knowledge of His Son Jesus Christ, and of Nature*, that justly we may boast of the happy time wherein there is not only discovered unto us *the half part of the world, which was hitherto unknown and hidden*, but He hath also made manifest unto us many wonderful and never-heretofore seen works and creatures of Nature, and, moreover, hath raised men, indued with great wisdom, which might partly renew and reduce all arts (in this our spotted and imperfect age) to perfection, so that finally man might thereby understand his own nobleness and worth, and *why he is called microcosmus, and how far his knowledge extendeth in Nature.*"*

The author describes his travels and acquaintance with the learned men of Arabia and Egypt, figuratively expressing that he has been studying their works, and examining into the grounds of their religions. "Of those of Fez he often did confess that their *Magia* was not altogether pure, and that their *Cabala* was defiled with their religion, but, notwithstanding, *he knew how to make good use of the same, and found still better grounds of his faith*, altogether agreeable with the whole harmony of the world, and wonderfully impressed in all periods of time. Thence proceedeth that fair concord, that, as in every several kernel is contained a whole good tree or fruit, *so likewise is included in the little body of man, the whole great world*, whose religion, policy, health, members, nature, language, words, and works, are agreeing, sympathising, and in equal time and melody with God, heaven, and earth."†

In the "*Confession*" of the Rosicrucians we read:—"No other philosophy have we than that which is the head of all the faculties, sciences, and arts, . . . which searcheth heaven and earth with exquisite analysis, or to speak briefly thereof, *which doth sufficiently manifest the microcosmus, man.*"‡ In the "*Universal Reformation of the whole wide world*," Hippocrates, Galen, Cornelius, and Celsus, are represented as going to Apollo with this inquiry: "Is it possible, Sire, you that are the Lord of the liberal sciences, that this

* *Fama Fraternitatis*; or a *Discovery of the Fraternity of the most noble Order of the Rosy Cross*.—See Waite, p. 65.

† See Waite, p. 68. ‡ Waite—"Real History," p. 87.

microcosmus must be deformed (which is so nobly and miraculously framed), and for the advantage of a few ignorant people?"* This is part of a satire on the incompetency and ignorance of the physicians and surgeons of Bacon's day, a topic upon which he descants with considerable detail and emphasis in the fourth book of the *Advancement of Learning*, where, as in the Rosicrucian document, he associates Apollo, the god of music, with medicine, and the tuning of man's body to harmony, speaks of man as the *microcosm, or epitome of the world*; and as in the Rosicrucian satire, those who have conversed but four days with "Quacksalvers" are said to be as capable as wise men, to penetrate even into the inmost bowels, so in the *Advancement* Bacon shows that "in the opinion of the multitude, witches and old women and impostors have been the rivals of physicians, and almost contended with them in celebrity for working cures."†

In the *Anthroposophia Theomagica* (one of the suspicious works to which we have alluded) the author says that what offices soever the two great luminaries (*sun and moon*) perform for the conservation of the world in general, the two little luminaries (*corruption and generation*) perform the like for the conservation of *their small cask or microcosm* in particular. They are the miniatures of the greater animal—heaven and earth—in a lesser character."‡ Through the somewhat obscure and mystical language of this passage the same thoughts are seen which Bacon elsewhere clearly expresses, and the stamp of his mind is additionally impressed in the succeeding sentence. "God, like a wise architect, sits in the centre of all, repairs the ruins of His building, composeth all disorders, and continues His creature in His first primitive harmony."

In the *Religio Medici*, by "Sir Thomas Browne," the same set of ideas and thoughts turn up again.

"There is no man alone, because *every man is a microcosm, and carries the whole world about him*. . . . For the world, I count it not an inn but a hospital; and a place not to live but to die in. *The world that I regard is myself, it is the microcosm of my own frame*

* *Ib.*, 40. † *De Aug. IV. i. 2.*

‡ *Anthroposophia Theomagica*, by *Eugenius Philalethes* — "Thomas Vaughan." Translated and edited by A. E. Waite, Redway, 1888.

that I cast my eye on, for the other, I use it but like my glove, and turn it round sometimes for my recreation. Men that look upon my outside, perusing only my condition and fortunes, do err in my altitude; for I am above Atlas's shoulders. The earth is a point not only in respect to the heavens above us, but of that heavenly and celestial part within us. That mass of flesh that circumscribes me limits not my mind. That surface that tells the heavens it hath an end cannot persuade me I have any. . . . Whilst I study to find how *I am a microcosm, or little world*, I find myself something more than the great. There is surely a piece of divinity in us—something that was before the elements, and owes no homage unto the sun. Nature tells me I am the image of God, as well as Scripture.” *

“I could never content my contemplations with those general pieces of wonder, the flux and reflux of the sea, the increase of the Nile, the conversion of the needle to the North; and have studied to match and parallel those in the more obvious and neglected pieces of nature, which, without farther travel, *I can do in the cosmography of myself*. We carry with us the wonders which we seek without us: there is all Africa and her prodigies in us. We are that bold and adventurous piece of Nature, which he that studies wisely, learns in a compendium, what others labour at in a divided piece and endless volume.” †

“The most common form of necks (to burial urns) was a proper figure, making our last bed like our first; nor much unlike the urns of our nativity, while we lay in the nether part of the earth and *inward vault of our microcosm*.”—*Hydriotaphia*.

In a very curious manuscript book in the British Museum (*Harl.* 6481—6486) the same ideas about the microcosm appear. The book is supposed to be written by Dr. Rudd and Dr. Dee, but whether or not these were merely transcribers, or whether they were true authors, I do not feel prepared to say. If the latter, then here is another of the many examples which are continually coming before us of the uniformity of opinions and of language which prevail throughout the particular literature with which we have to do.

For these manuscripts are full of Baconisms of “the early period”

* *Religio Medici*. Edited J. A. Symonds. Walter Scott, 1886.

† *Rel. Med.*, Sect. xv.

—namely, of Francis Bacon's youth, and it tells us to "*Read my infallible Rosie Crucian Asiomata*," just as in the original draft of Bacon's "New Atlantis" he says: "*See my Rosie Crucian infallible Asiomata*."* "Dr. Rudd" also, on p. 43, begins a discourse of *the harmony of the microcosme or great world*, which again in the early edition of the "New Atlantis," the student is desired to read. "*We have harmonies—read the Harmony of the World*," &c. Farther on, in Sect. 9, the writer comes from the harmony of the macrocosm, to that of the "Little World of Man."

"Of the harmony of the microcosme—how the body agrees with music, and of the measure and number of members in man. . . . Man in his original was a branch planted in God, and behold he is the most beautiful and perfectest of His works, wearing His image yet, and is called the lesser world. . . . Moreover, God made the whole fabric of the world proportionable to man's body, therefore it is called the great world, man's body, the less."

"The proper study of mankind is man." Bacon's thought is that by attaining to a true knowledge of himself, man attains to a knowledge of all men; and similarly by a knowledge of humanity made in the image of God, he may attain to some dim but true knowledge of God Himself.

Man, created in the image of God, but fallen from his first estate, is reduced almost to the level of the beasts that perish. He is to be restored to his pristine purity and glory, by establishing upon earth a widespread harmony, by encouraging mutual affection and brotherhood. Finally, when men have thus been drawn to each other by cords of love and sympathy, these must be furnished with help to raise themselves from the "pit" of ignorance and vice in which they have been too long plunged. This is, or was, one of the primary objects of Freemasonry as declared by Preston, perhaps the oldest authority:—

"The universal harmony and affection among the different species of beings of every rank and domination are the cements of the rational world, by which alone it subsists. When they cease, Nature must be dissolved, and man, the image of his Maker, and the chief of His works, be overwhelmed in the general chaos." † M. L. R.

* See Waite's *Real History of the R.C's*, p. 360. † Preston's "*Masonry*," p. 3.

A FORGED AUTOGRAPH OF SHAKSPERE.

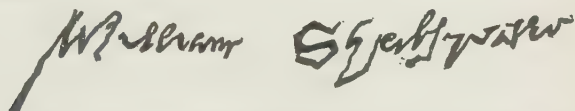
[From the *Sunday Sentinel*, Indianapolis, Ind., May 23, 1886.]

IN 1839 Dr. Charles Severn, of London, arranged, edited, and published the "Diary of the Rev. John Ward, A.M., Vicar of Stratford-upon-Avon, extending from 1648 to 1679." On p. 33 of the introduction Dr. Severn says :

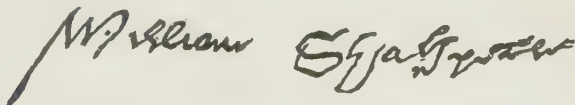
"In a copy of the folio edition of his (Shakespeare's) works, formerly in the possession of the Rev. J. Ward, 'W. Shakespeare' is written on a slip pasted in, probably a genuine autograph obtained by Mr. Ward."

In the London Notes and Queries, February 14, 1880, Mr. Halliwell-Phillipps, the renowned Shakspeare scholar, made inquiry in regard to the whereabouts of the folio of Shakspeare's works with an autograph pasted in, formerly the property of John Ward, mentioned on page 33 of the aforesaid published diary.

Five years later (*i.e.*, in 1885) Mr. C. F. Gunther, of Chicago, obtained a Shakspeare folio of 1632 from some person not named, but residing in the Mormon country. On a fly-leaf in this folio is pasted a slip of paper, and on the paper is written the name William Shakspeare, thus :



This is almost an exact copy of the last of the five genuine autographs of Shakspeare, fac-similes of which were reproduced in BACONIANA, May, 1893 :



It would have been quite impossible for the hand that wrote those five clumsy signatures, so very different from each other (see BACONIANA, May, 1893), to have scrawled another so nearly like the last one as is the autograph produced by Mr. Gunther. Can any one of us write his name twice so nearly alike even after repeated trials? But how

So then Mr. Halliwell-Phillipps has not yet found the Rev. John Ward's folio with the name "W. Shakespere" pasted in, and Mr. Gunther is obliged to infer that Dr. Severn, editor of the Rev. John Ward's Diary, was himself mistaken about the existence of a folio belonging to that clergyman, containing an autograph of Shakspere. In short, it was not the Rev John Ward in 1648, but an actor, John Ward, about a hundred years later, who came across something with Shakspere's name attached, cut it off and pasted it in his personal copy of Shakspere's works.

The spelling of the name by the second Ward is another evidence of forgery. In none of the five genuine signatures of Shakspere, nor in the autograph supposed to have been found by the actor, Ward, hundred and thirty years or more after Shakspere's death, is there a letter *e* in the first syllable of the name? Actor Ward is supposed to have pasted in his folio this newly discovered autograph, and yet when he himself comes to write the name Shakspere under it, he changes the spelling so as to conform to the same in the printed editions of Shakspere's works.

But it is useless to argue further concerning so evident a forgery, especially since I have proved in my pamphlet that Shakspere could not write.

Mr. Gunther is mistaken in saying in the *Current* of April 24, 1886, that an inspection of his book and the page with the autograph "disarms criticism to all who have examined it," and that "Mr. Appleton Morgan, President of the New York Shakespearian Society, and other members, believe it genuine." The folio was submitted to the aforesaid society, and a committee was appointed to report upon it. Mr. Morgan obtained from me the loan of the superimposed or hair-line cut, with a view of using it in the report. But in a letter to me, dated April 26, he said :

"At the time I asked for the cut, Feb. 2, we were proposing a society report on the Gunther autograph. But, on personal inspection, there seemed so little to report about—the fact of its being a copy was so perfectly patent to everybody—that our executive committee favoured letting the matter drop quietly."

Shakspere must go.

WM. HENRY BURR.

Washington, D.C., May 11, 1886.

ANAGRAMS.

[A PAPER READ BEFORE THE BACON SOCIETY, MARCH 12TH, 1894.]

IN Green's "History of the English People" there is a description of Queen Elizabeth, and of the liberal culture of her mind and manners in the Court of her father. We read that she was a bold horsewoman, a good shot, a graceful dancer, a skilled musician, and an accomplished scholar, and much more; that she spoke Italian and French as fluently as her mother tongue, was familiar with Arisoto and Tasso, and listened with delight to "The Faery Queen"—and all this, continues the historian, "in spite of the affectation of her style, and her taste for anagrams and puerilities."*

It is on the subject of these anagrams, which seem to have become in those times a rage in fashion, that I propose this evening to speak, and perhaps when you have heard what I have to say, some of you may remain of my opinion, that Queen Elizabeth's interest in the anagrams of her day was by no means so "puerile" as Mr. Green seems to consider it; that, on the contrary, such an interest would naturally follow upon acquaintance with their true use and objects.

Understand, however, that, in explaining as briefly as is consistent with clearness, these researches, and their results, I in no way claim infallibility. It is highly improbable that by my own unaided efforts I can have arrived at the whole truth about these curious matters. I look with pleasure to the further elucidation and perfection of this work when many minds shall have been focussed upon the puzzling details. Meanwhile, if I speak shortly or decidedly of points which you may hold doubtful, believe that this is to avoid words, and to give merely matter to work upon. I only ask that until you have so worked you will reserve your judgment, remembering that if these things be so ingenious and subtle as almost to tax our credulity in regard to their possibility, yet their contriver was past belief ingenious and subtle, and we must stretch our inelastic minds some little way towards his, and not measure his mind by our own six-inch rule.

To begin orderly—"What is an anagram?" It is a form of

* Green's Hist. vii. 362, 1876.

(1)

Ba

con

(2)

account
examples

that
about
sub

(3)

fake
English
on By

fake
English
By

(4)

1. • 4. •

2. •

3. • 5. •

2 B

3 an

5 m

1. CO
4. all

(8)

1. •

2. •

3. •

4. •

1 2 3 4

(p 4.) em ac he be

(p 5.) t. a:c he et
o. be pon

" so determining to be a poet he" Treatise of Bodie's
p. 5-6

(9.) (ii p 87)

lowoasced Butte Bu e

con ma

on on

or

ck

ct

vel

enf

y

(2 p 89)

is.

ah

t

A

Don Sylvio de Rosalba
Vol. II. pp 87-89

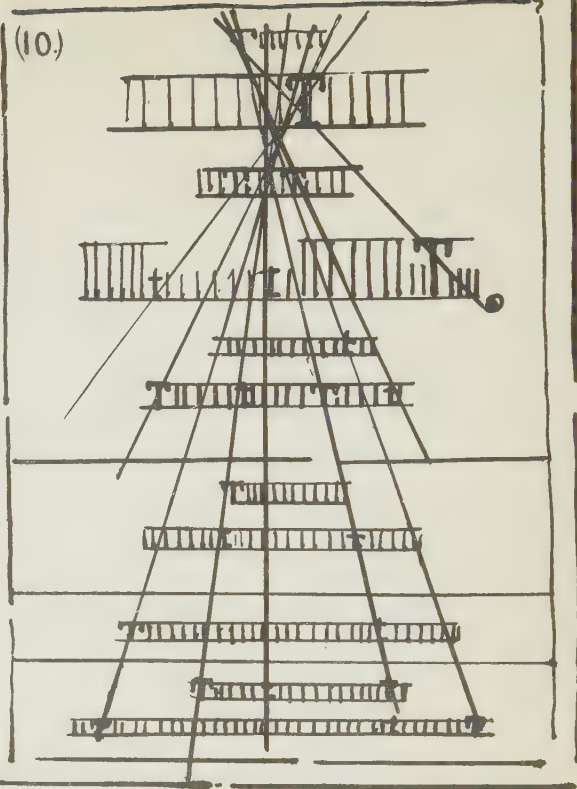
(5) P.175.

it be

P.177.

continues

(10)



(6)

Against this position
be able to penetrate
of the

(7)

1

2

202 { pr
er

p 203 { g
m

practised

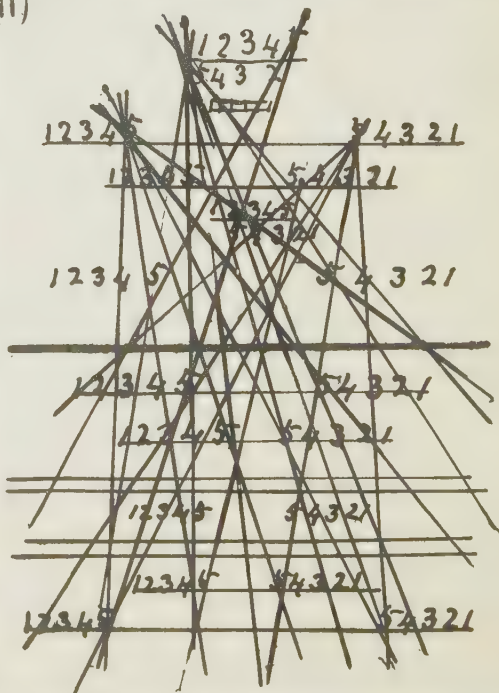
a great
them and

3
ch } (1+2=)
204 asse } Shassperr
upon }
upon

jugling is practiced
upon a great man."

(Powder of Sympathy 202.14)

(11)



secret writing produced by the inversion or confusion of the letters in a word. Doubtless you all know the game played with a box of letters. A word or sentence is thought of. The letters necessary for composing it are selected from the box, and being shaken together are passed to the decipherer that he may "make out" the puzzle words. . . . You see how easily such transpositions of letters may be made the means of secret correspondence, and that they are capable, in printed books, of almost indefinite variation and development.

An anagram, to be perfect, should have no supernumerary letters, but if you follow me, you will, I think, perceive that it would border on the miraculous that no superfluous letters should occur; and in old anagrams, of which the keys are given, letters are sometimes added to words, sometimes subtracted, and sometimes changed. The true object in such cases is not to make an amusing puzzle, but to confuse and screen a name from the outside public, whilst revealing it to an inner circle of the initiated. Bacon, in describing ciphers (and anagrams *are* ciphers), directs that nulls or extra letters shall be introduced for the purpose of mystifying the would-be decipherer. Such superfluities in no way disguise the true word from the understanding cryptographer.

In the diagrams may be seen a few of the conspicuous anagrams in old books, which led to this old-fashioned branch of study—a study so old as now to be new again; so old that the present generation does not realise the extent to which it was used for serious purposes, at the time when Queen Elizabeth added to her other polite accomplishments, the "puerility" of deciphering anagrams.

In BACONIANA, Feb., 1894, a slight paper on "*Secret Marks in Printing*," I spoke of certain marks whose existence I traced to the fact that ciphers and anagrams were introduced into the printing of old books. One point which assured me that the so-called "imperfections" in printing were not results of carelessness, but of foresight and design, was this. In many old but well preserved books, I found holes torn, not only from the margin towards the centre of the page, but often in one or two places in its very midst.

In Diagram No. 1 are drawings of two such holes, shaped somewhat like Minié rifle bullets. . . . These holes are on pages 69

to 70 of the "*Garden of Cyrus*," a book printed in 1659, and boldly fathered upon Thomas Brown, Doctor of Physic, but which, I think, may be safely added to the list of Bacon's unacknowledged works. This particular copy, otherwise in excellent repair, seems to afford visible evidence of the Authorship. In the hole marked 1, page 69, you see two letters only—Ba. In hole 2 are seen three letters only—con. Here then is the simple anagram, *Bacon*.

In "Dr. Browne's" "*Pseudodoxia or Common Errors*" is another larger hole (Diag. 2). Here you may see on the lower margin the letter b; the paper is folded back, and leads the left-hand corner where, when the page is pressed flat, we see the letters acoun. So again we have *bacoun*.

A copy of the first edition of "*Dædalus, or Mechanical Magic*," was lent to me for examination. This book was first published anonymously, but, later on, the name of Bishop Wilkins was attached to the title-page. No one, however, who is intimately acquainted with the diction and phraseology of Francis Bacon will doubt that this is a work of his middle age, and that the prophetic hints of inventions possible, and to be hereafter perfected, are his—some of the works of Dædalus which he describes in the essay of that name. The little book became valuable and much sought after in the days when æreostatics and the making of balloons which it forecasts began to be carried into execution. On the reverse of the last page of "Dædalus" a list is printed of books sold by the publisher. A semicircular piece is carefully torn, *not torn out*, but folded back in a double pleat or crease, displaying on the three lines ake, on, B—Bakon.

I mentioned in the paper on "Secret Marks" a copy of *Silvio de Rosalba*, an allegory, said to be a translation from Wieland. A curved piece is torn from vol. ii. pp. 86, 87 (see Diag. 9) so as to destroy nearly half the leaf. It is therefore *reprinted*, and half bound in after the Table of Contents. Reasons have been invented to explain away this strange circumstance. "There *may* have been an accident to the book after the printing was finished, and the binder *may* have procured a perfect page to make up for the damage." but why that intelligent binder should not have removed the damaged page and substituted the perfect one no one has suggested.

Permit me then to offer an explanation grounded upon observations to be verified by looking at Diagram 9. . . . The curved tear marks, by the folds and jags on its edges, a few untorn and distinct letters. To the right is a capital B ; at the top an a ; to the left the half word con. Once more, Bacon.

But when page 86 is laid flat upon page 88 . . . the *perfect* letters round the line of the tear on both pages, 86 and 88, form the words:—"Francis Bacon Lord Verulam writ it" . . . To my mind this interesting example clenches the whole subject. It cuts the ground from under the argument that these tears, and their recurring anagrams, *may* be or *must* be accidents; it proves them . . . to have been made with the knowledge and sanction of printer, collator, or binder ; to have been made, in short, by expert members of a secret society for the information of initiated members of the same society.

The tearing of holes seems to have given place to a better system. In many old books are seen spots, rusty red or orange, made presumably with some stain which sometimes eats a hole in the paper. Such marks are not the discolouration produced by time or damp. In other books holes are merely pricked. By pricking through the holes, or by tracing their position and transferring them to neighbouring pages, many curious things come to light. Here is a book which contains specimens of all these systems. It is entitled "*A Treatise of Bodies*," by Sir Kenelm Digby—1669. Long ago I racked this book to produce its author, and assured myself that by every test, philological or scientific, it must be a rather early work of Francis Bacon, published in after years by his "Son of Science," Sir Kenelm Digby. Many rusty spots and holes bestrew this volume. On p. 1 are five holes, three in a diagonal line (Diag. 4). . . . A prick through hole 1 touches co, on p. 3; hole 2 indicates a B; hole 3, a n—Bacon.

There are yet two holes. No. 4 is between the word *various* and the l and e of *shall explicate*. A prick through hole 5 touches m in the word *impression*, thus giving all the letters of the word "Verulam." On p. 2 the words "Francis Bacon Lord Verulam" are all made by the same five dots.

On p. 175 are the words "it be," with a red stain and slit as long

as both words. (See Diag. 5.) Through the slit under "it," we impale the first syllable in the word "*continues*"—B, c (p. 175), c, o, n, (p. 177), equal to the name Bacon, in one of its old spellings.

On p. 231 is a red stain, represented in Diag. 6 by a dotted patch. Near to this stain is a hole, straight above, and curved below. The stain covers the letters a, i, n, s, b, e, a, b, l, e, o, f. The upper line and curve of the hole meet on pp. 231 and 232, at the letter r, giving the letters of Fransis excepting one s. Through the hole (p. 231 to p. 233) we come upon the word "Second" with the S and n marked. The letters included in secon, and the superfluous letters b, e, a, on p. 231, give the required s for Fransis, and the letters of the word Beacon, or Bacon. . . .

From single words to sentences. On pp. 5 to 6 of the "Treatise of Bodies" are 4 holes (Diag. 8), covering the letters a, c, e, and b over on—Beacon. On p. 5 (see Diag. 8) we have, in the first place, the almost inevitable word Bacon—b¹—ac²—on³. Now, taking the whole words indicated by the holes, we have on p. 5 (1) so determining to be (2) a (3) he be (4) etpo—poet, from which the sentence can be formed—"So he determining to be a poet," which sounds like part of a cipher sentence.

In "Sir K. Digby's" Discourse of the "Powder of Sympathy," there is a red stain with hole, on page 204 (see Diag. 7). As the part of page 205 which lies under the hole is blank, we have no choice but to work backwards from p. 204 to p. 202. Through the hole we prick on p. 202 between a thickly printed pr, and an equally black er. On p. 203 the prick comes between gr above, and m below. On p. 204 the stain covers asses on one line (the a being very small as if to mark it). Over the double ss are the letters ch printed thick, and the c a little dropped, as if to mark it. Under the ss are the letters n i.

In this collection . . . groups 1 and 3 contain letters which spell the word Shacsperre; but group 3 is unproductive. Now let us take out the whole words of which all the letters in these groups are but portions. On page 202 (group 1), the letters pr occur in the word "practised" part of a peculiarly printed sentence, "Jugling is practised,"; er is the last syllable of the word "together."

On page 203 gr is part of the word "great" with a peculiar a before

it. Below the words "a great," are the words "them, and" with the e and d dropped, leaving between them the blacker letters m, an—man. On page 204, under "asses" is the word "upon." Thus we have these words marked out. "Together jugling is practised a great man upon," or "Jugling is practised upon a great man." Whether Shacsperre was the man who "jugled" together with others yet undescribed, or whether he was the great man practised upon, time will decide. . . .

Now, seeing that in every other particular . . . the Baconian traditions have been faithfully handed down, it is hardly to be doubted that anagrams would be found perpetuated though modified. Simple methods mentioned by Bishop Wilkins (or *Bacon*?) were next tried, and experiments made upon strangely printed pages, by means of threads, strips of paper, and finally with pencil and ruler. . . . It was found that in every Dictionary experimented on, three columns at least are marked so that lines ruled through the marks produced the name "Francis Bacon," or "Lord Verulam." Whether or no he first made Dictionaries cannot be said, but I regard these words in any book as equivalent to the stamps used at libraries, and which claim as their own, books marked with an indelible stamp. . . .

Anagrams are not all worked on the same plan. The first arrangement, especially used in title-pages, I call "*Rays*." . . . These issue in sheaves from given points and spread following definite rules. Each ruled line or ray touches letters which are to form the anagram. . . . With regard to the starting point. The horizontal bars or "rules" on the page seem on the old title-pages to be often the only guides* their number corresponding with the line at which we have to begin. Say that there is but one bar, we begin line 1, letter 1, or if there be 5 bars one distinguished from the rest, we have probably to rule every Ray through lines 1 and 5. The number of *Italic* words on a page often correspond with the number of words in Roman letter whence the ruling is to begin. . . . It seems also to be a rule that no Roman letter shall be counted twice, but that *Italics* may count as often as they are cut by rays.

But it is not enough to know where to begin. We have now to decide where to go, and there seem to be several systems of which the

* In modern books *Italic lines* seem to serve instead of the old "rules."

most common in old books, and certainly in religious books seem to correspond to the Alphabet of T, mentioned in old books of cryptography—the “Book Tau” (so I think), which figures in the writings of the Rosicrucians (or Literary Baconians), and which has so much puzzled us.

The alphabet of T or Tau seems to be nothing more than a cipher to be read by ruling from one T to another, and taking out the letters through which the ruled line passes. The T's themselves may, of course, be thrown out; they are the guides, the finger-posts to the anagram; but the rest of the letters should be written down, so that as the sentence is framed each letter used may be cancelled (see Diag. 10). The easiest plan is to rule all the lines first, then to write down the letters crossed on each line.

On title-pages where there are several lines, Italics or old English, the number of these seems to be the sole guide. For instance in one such page (of which a model, *not a copy*, is given in the last of our diagrams), such guides point to line 5, letter 5. In the original 15 lines were ruled to the left, and 12 to the right, always through the 5th letter from one end or other of a line. By repeating the process from the 5th letter of line 5 from the *end* of line 5, a long and very perfect anagram was the result.

In the Second system, lines are ruled across a page from one mark to another. The three letters nearest to the line, or, *the single file only* are taken. In the latter case the sentence will be less perfect, it will not repeat, and there will be a greater number of superfluous letters at the end. There is also frequent difficulty in deciding upon which is *the one* letter nearest to the line.

The following are some of the Anagrams which have been found in old books. The names of Authors are withheld until others besides myself shall have examined into this subject. (As a rule the names and titles of F. Bacon are repeated twice or thrice. Hardly any superfluous letters remain.)

“Francis Bacon Viscount Saint Alban writ this Treatise.”

“Fransis Bacon Viscount St. Alban first translated this historie out of the originale Latine for the use of Englyshe readers.”

“Francis Bacon Viscount Saint Alban, Lord Verulan, Shakespeare (*each word twice*), devised devised and writ writ these plaies— not Will : Shekspur,

Shespsur, Actor. All his life that rogue, rogue, kept the Poet Poet in strife. Anthonie Bacon (*twice*) built the Globe Theatre," &c., &c.

"Francis Bacon Lord Verulam writ these considerations, revised after his death and printed by———" (Every word twice repeated.)

In modern pages we may read :—(Name and titles twice and thrice rep :)

"Francis Bacon Viscount St. Alban wrote the first English Hymns set to music."

"Francis Bacon Lord Verulam, Rose Cross, wrote the first English Hymns to be sung in the Church."

"Francis Bacon Viscount St. Alban Lord Verulam, Shakespeare (not William Shacksur the rogue actor), invented the modern Plays. His brother Anthony built the Globe Theatre. He was a moonsman, and too long hidden for fear of enemies.—Boaz Jachin."

"Francis Bacon, &c. (*names and titles twice*), Poet Poet wrote Shakespeare, History, Comedy, Tragedy. He invented the Modern Theatre (not the rogue actor William Shaxpur. He remained long hidden fearing to be betrayed by enemies.—Moonsman."

"Francis Bacon, Lord Verulam Shakespeare, wrote the first newspaper, newsletter, three hundred years ago next Monday, November the thirteenth. He invented the modern Stage Plays—not Shaksper the rogue actor, manager Anthony Bacon built the Globe Theatre."

. . . By first extracting names and titles until no more can be formed, a good clearance is made and the surplus must be studied in order to gain some idea of the turn of the sentence. By beginning with short and easy sentences we are led from one stage to another of this curious inquiry.

Certain objections are repeatedly raised with regard to these anagrams by those who have not examined them. First it is said that they are *impossible*. I can only reply, "Look and see." The second objection is of an opposite kind:—"You make the letters tell of Francis Bacon because you wish them to do so, but *anything else might as easily be made*." Or thus:—"You draw a line through spots which you call guides; but, of course, such anagrams could be formed as well by drawing a line casually through an unmarked page."

It is difficult to answer opponents who have never attempted to test the truth of their own objections, but I have tried exercises of various

sorts and, as a rule, have found such trials to be quite unsatisfactory and waste of time, except as a game. For, allow me to say, that these things are not to the purpose. The point of the question is not: "*Can you make anything else?*" Neither is it this: "*Can you make the same thing elsewhere?*" The proposition is this:—"Given spots or marks on a page, and a line drawn through those marks, can you produce, from the letters through which that line passes, a sentence always concerning the Francis Bacon, and particulars connected with him?" And further, assuming that a secret society, combined 300 years ago to hand down the name and memory of Francis Bacon, and having proved that one of their many plans was to insert anagrams in their books, are we justified in thinking that such a system is traditional—part of Bacon's own "method"—carried down through three ages with modifications and improvements? If not, there follows yet one more question:—"Would it be probable or possible that we could continue to work out a succession of such anagrams, and to find that, whatever other words they may or may not form, they all enable us to construct a sentence telling of Francis Bacon and his doings?"

Although I may have failed in hitting off the precise rules by which these ciphers are worked, I yet confess to the conviction . . . that there has been no break in this method of "Handing down the Lamp," . . . from the time when Francis Bacon set his hand to the building of his new House of Wisdom.

The demonstration and verification of this subject is very difficult, for reasons stated in BACONIANA of February last—the impossibility of obtaining straight answers to straight questions must be my excuse if I err in my conclusions. . . . Were there no binding reasons to the contrary, it would be as easy to learn every detail of paper-making and printing, as to master the history of a pin or of the pyramids. . . . For the present we are not to be helped, so we must the more help ourselves, and I look especially to the patient and ingenious amongst my own sisterhood to exercise eyes and brains upon these anagrams. . . .

It is no part of my undertaking to explain how they are inserted, yet as the question is often put to me, I hazard the suggestion that they are constructed by means of accurate knowledge of the com-

position of a fount of type—a knowledge of the proportional quantities in which letters are used. . . .

Thus in one page I found:—

E	97	V.	3
T	88	B.	2
A. O. H	70	K Q X.	1

I guess, then (and have made a few experiments which confirm the notion), that the cryptographer—the “collator,” I suppose, of the type—observes the occurrence of a few of the most rare letters in his proposed sentence, and puts a couple of marks on the line when they lie. He knows (I think) that the other letters will follow of themselves according to an almost invariable rule, and that, given the required *rare* letters in any sentence, it is possible to reckon rather nicely the number of lines needful for ensuring that the most common letters shall be often enough repeated. Take this suggestion for what it is worth.

In works claimed for Bacon, there will be found in one edition at least, certain water-marks in the paper, certain engraved designs, and certain peculiarities of typography. . . . If there be a portrait, it is disguised; if a biography of the supposed author be introduced, passages are cleverly intermixed which accurately record particulars in the character, genius, or life of Francis Bacon. Such books abound with internal evidence of the author, his style and diction. . . . Differences there are, but they are such only as are the natural result of differences in subject, or in the age of the writer. . . .

Believe me, we are now only at the entrance of this vast subject. The popular mind at present connects the great Baconian Revival mainly with the question—“Did Francis Bacon write the Shakespeare Plays?” That point has really been proved by every kind of evidence such as is held good in similar cases, and those who continue to hold contrary opinions do so, either because they have not read that evidence, or because they prefer not to believe it. But I implore you to take a wider view of the vast prospects opening before us. Think what is the meaning, what the logical consequences of even so small an item as this. Anagrams—What do they point to or attest? They point to a society of initiated persons who could read them.

And the hieroglyphic designs, the disguised portraits, and feigned biographies? . . . Surely they all tell of a powerful and ubiquitous brotherhood, bound by vows of secrecy to hand down the name and fame of Francis Bacon. Were these traditions, think you, to be bound up solely with the fact that he wrote *Shakespeare*? Surely not. An anagram (as I think) in one of the Rosicrucian Documents points out the part which the Plays should fill in Bacon's universal scheme. The town Damar is described as a great university, situated in a most fertile region. Shift the letters of the name Damar, and we have the key to the allegory. The *Drama* is to be the universal school for training the world—the masses—in morality, politics, philosophy. But to limit to the teachings of the Drama, the method by which our great revivalist would raise fallen humanity, would be a most lame and impotent conclusion—it would explain nothing. Why the secrecy, the ciphers, and the rest? I reiterate my belief that matters connected with printing and all things Baconian, are still under the ban of secrecy.

Let us, then, take the largest views possible—they will not be larger than Bacon's; let us grant the widest sweep to our imaginations, an all-comprehensive scope to our studies and observation, using every help, rejecting no new lights, casting aside no suggestions unweighed or untested. Only by such liberal methods can we hope to follow the nimble mind—“*apt to perceive analogies*”—of our matchless poet—the stupendous schemes and studies of him who “*took all knowledge to be his province*”—the depth of Christian philosophy, which for the benefit of the human race, and for the good of the future ages, prescribed absolute self-sacrifice to our “concealed poet”—“concealed man,” Francis Bacon.

THE RIDDLE OF THE BEAUTIFUL LADY.

MR. GEORGE BIDDER, Q.C., claims to have solved this riddle (*BACONIANA*, Feb., 1894, p. 225) by the indisputable logic of an algebraic equation. I cannot, however, admit that he has accomplished the task, since he takes the liberty of changing the third letter—arbitrarily substituting η for γ , simply because (his own equation notwithstanding) the latter letter does not suit the word he claims to be the correct one. This substitution, it is true, Mr. Bidder terms a “slight alteration,” but in my opinion it is a fundamental one, and therefore inadmissible, and in startling contrast, moreover, with the rigid exactness of the method previously pursued by him. On this ground, therefore, I confidently reject Mr. Bidder’s solution.

Not being a mathematician myself, I determined to attack the problem in a less regular manner—that is, tentatively, as inspection made it clear to me that the third letter was really the key of the whole, and the sum total of the eight letters made it pretty certain that the third letter would prove to be either 2, 3, or 4. 3, therefore, was the value I assumed for the third letter. As the name, moreover, was a feminine noun, its termination, I considered, was very probably A, which would give 1 for the value of the first and eighth letter. With these letters assumed, it is easy to see how I arrived at the value of the fifth and seventh letters, as the fifth equals 3×3 ; the second equals the fifth. The fourth letter equals the first and third multiplied by 2, and also the first and third added, equals the square root of the sum of the fifth and sixth—that is 16. But here a difficulty arises, as 9 subtracted from 16 gives only 7 as the value of the sixth letter; and if the other values are correct, 7 is insufficient to make up the sum mentioned of the eight letters, which is 55. Now the value of the sixth letter (assuming the other numbers to be correct) should be 13, and then $13 + 9$ make 22. Now the square root of 22 is 4 and a fraction, which fraction, being incapable of conversion into letters, I consider may be disregarded, and 4 still retained, therefore, as the sum of the first and third. Moreover, the sixth letter (13) less 2 gives the second letter as 11, which complete the sum total 55.

The same values are thus arrived at by me as are brought out by Mr. Bidder's equation. That gentleman, however, assumes that the Greek alphabet has been used in forming the hidden word; but as the Greek alphabet gives no sense, I have ventured to try what result follows the application of the Roman alphabet, not using the letters in their accepted numerical values, but considering their values as in the order wherein they stand—*e.g.*, 1, 2, 3 = A, B, C—and by so doing obtain the following highly appropriate word as the heroine's name of a "chemical marriage":—

Figure	.	.	1	2	3	4	5	6	7	8	
Value	.	.	1	11	3	8	9	13	9	1	= 55
Letter	.	.	A	L	C	H	I	M	I	A	

It will be seen that in the above solution I have taken one liberty—that of counting the letters I and J either as one letter or two, by which means I arrive at L as the eleventh letter and M as the thirteenth, and to those who would deny me this liberty I would appeal to the word arrived at by this method as the best proof of its correctness.

W. THEOBALD.

Budleigh Salterton, February, 1894.

BACON AND GEORGE HERBERT.

BACON, in the dedication of his translation of certain of the Psalms of David, "To his very good friend Mr. George Herbert," refers to the pains that it had pleased his friend to take about some of his writings and which he cannot forget (*Lit. and Prof. Works*, II. p. 275). In Izaak Walton's *Life of Mr. George Herbert* (*Bohn*, p. 276), that delightful co-temporary of Bacon's records the facts that King James arranged to end one of his progresses at Cambridge, and to stay there certain days, "at which time he was attended by the great Secretary of Nature and all learning, Sir Francis Bacon, Lord Verulam, and by the ever-memorable and learned Dr. Andrews, Bishop of Winchester, both which did at that time begin a desired friendship with our Orator [George Herbert], upon whom, the first

put such a value on his judgment, that he usually desired his approbation before he would expose any of his books to be printed; and thought him so worthy of his friendship, that having translated many of the Prophet David's Psalms into English verse, he made George Herbert his patron, by a public dedication of them to him, as the best judge of Divine Poetry."

These translations were first published in December 1624 (the imprint on the title page is 1625); George Herbert was appointed "Orator" at Cambridge in 1619 (*Encl. Brit.*); and on some occasion about that time, if we accept Izaak Walton's statement literally, he made Bacon's acquaintance. Between these two dates (1619 and 1625), he had (according to Bacon), been pleased to "take some pains" about some of his (Bacon's) writings. According to Izaak Walton, Bacon usually desired his approbation before he would expose any of his books to be printed. Now, in 1620 the *Novum Organum* was published. In 1622 Bacon published the *Historia Vitæ et Mortis*; and spoke of the *De Augmentis* as likely to be published in the same year. In 1623, the first folio of Shakespeare's plays was given to the world. In 1624, he dedicated his translation of the Psalms to George Herbert. We may presume, therefore, that some of these most important works were submitted for perusal to George Herbert, between the years 1619 and 1625, before publication, and that a very intimate literary correspondence must have been kept up between the friends.

Can anyone inform us whether any remains of that correspondence are known to exist?

Then, again, we learn from a passage from an early draft of Bacon's last will and testament, preserved by Tenison—the final settled copy of which was made in 1625—that Bacon desired his "brother Constable" to take the advice of Mr. Selden and Mr. Herbert, of the Inner Temple, and to publish or suppress such of his manuscript compositions left behind, in cabinets, boxes, or presses, as they should think fit.

As I have but few books of reference at hand here, I take the liberty of asking whether this "Mr. Herbert, of the Inner Temple," was "Mr. George Herbert"? In June, 1626, George Herbert took Holy Orders, and was appointed Prebendary of Layton Ecclesia, in the county of Huntingdon. During his youth he had been a courtier

and a bit of a dandy, "enjoying his genteel humour for clothes." I see no reason why he should not have belonged to the Inner Temple before taking orders. According to Izaak Walton, King James was often invited to Cambridge, "where his entertainment was comedies, suited to his pleasant humour; and where Mr. George Herbert was to welcome him with congratulations and the app'auses of an orator," &c.

If we could trace the correspondence between Bacon and George Herbert we might get on the track of some of these, and other comedies—and, perhaps, other dramatic compositions. In 1621, *Othello* was registered at Stationers' Hall, and published in 1622. In 1623 the first folio was published. May not George Herbert have possibly been consulted about the preparation of this folio? I do not say that he was. We have no evidence of any kind that he was so consulted. I do not forget, however, that contributors to *BACONIANA* are requested to raise questions such as this for the purpose of suggesting enquiry and stimulating research.

HARRY S. CALDECOTT.

Johannesburg, South Africa, December, 1893.